TALKS ON DRAWING PAINTING MAKING DECORATING

FOR

PRIMARY TEACHERS

LOU ELEANOR COLBY

SCOTT FORESMAN & COMPANY
CHICAGO

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Talks on Drawing, Painting, Making, Decorating for Primary Teachers.

PLATE A

TALKS

ON

DRAWING, PAINTING, MAKING, DECORATING

FOR

PRIMARY TEACHERS

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LOU ELEANOR COLBY

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DEDICATION

TO THE HUNDREDS OF EAGER, EARNEST, SYMPATHETIC TEACHERS WHOSE RESPONSIVE AND APPRECIATIVE WORDS HAVE BEEN A DELIGHT AND INSPIRATION TO ME, AND TO THE MANY OTHER PRIMARY TEACHERS, NOT LESS EARNEST, WHOM IT HAS NEVER BEEN MY PRIVILEGE TO MEET.

Lou Eleanor Colby

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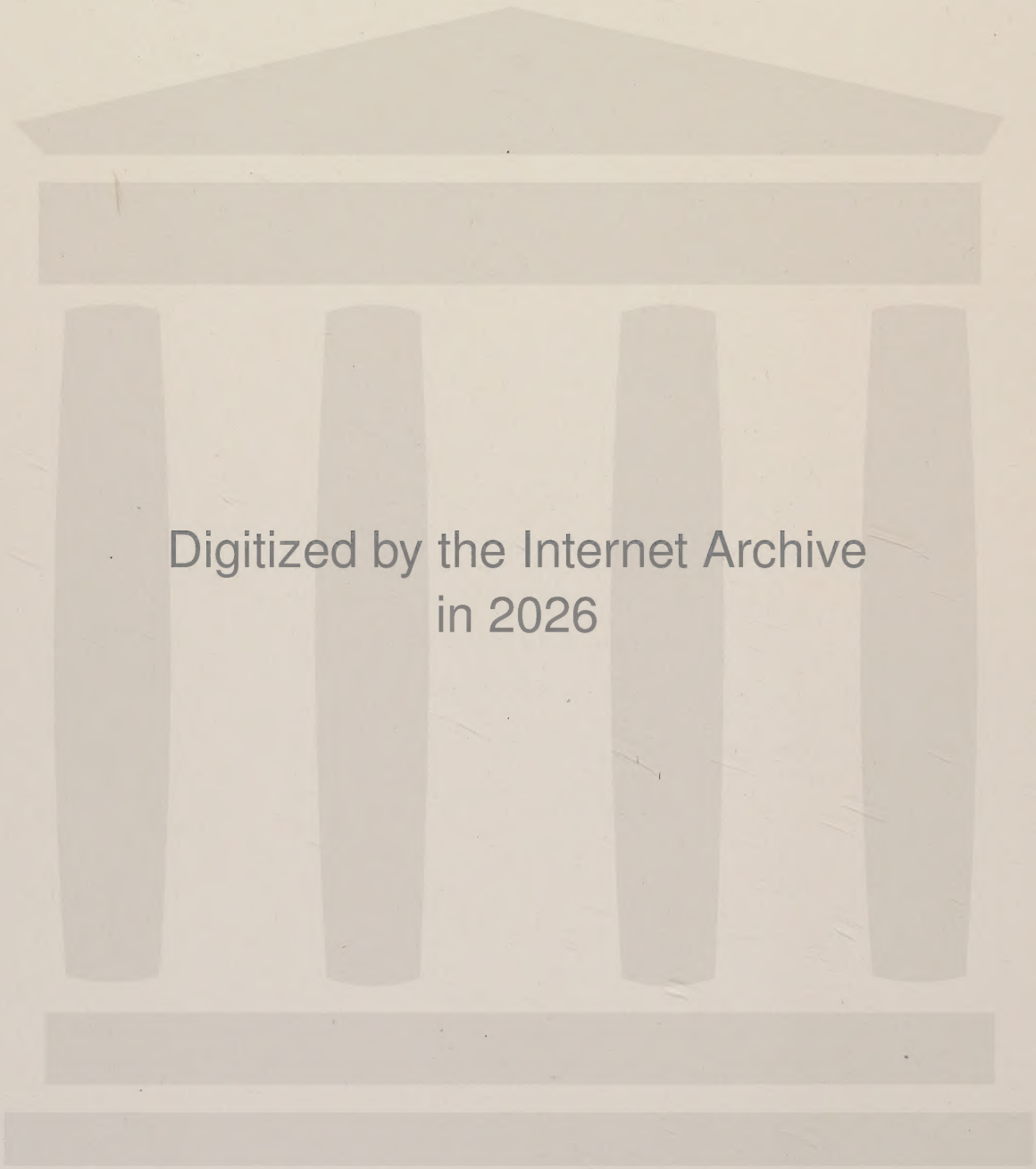
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INTRODUCTION

This book is meant to be a friend, just a companionable friend, to Primary Teachers—one to whom they may go for help; one perchance with whom they may occasionally differ, but only as friends differ, to come together again.

There is no fixed and unvarying method for teaching a child to draw, paint, model, or construct. He who would attempt to furnish such might indeed, teach him to handle pencil, brush, scissors, or clay with considerable deftness and precision, but with results bearing the stamp in a large degree of mere cleverness and skill in mimicry. Meantime, the happy years of childhood would have slipped away and little would have been added to the child's vividness of imagination, his quickness and accuracy of observation, and his power of expression and creation.

The book is chiefly a record of experiences, a compilation of good things done by teachers here and there which are worth bringing together and carrying to all others whose opportunities perhaps have been more limited. While the writer's own experience as a director and teacher of drawing for several years has been drawn upon, the contents of the book have been determined largely by her observation of the work done by other teachers located in many schools and many cities. For this reason it is believed the

material here furnished will be helpful to primary teachers everywhere irrespective of local conditions.

In those cities and towns where the grade teachers have the inspiration and the helpful criticism and direction of a Supervisor of Drawing, the book should serve a useful purpose in supplementing the directions of the Supervisor. In schools where teachers are doing the drawing and construction work without the guidance of a Supervisor, it should easily suggest enough definite, suitable, and interesting exercises in drawing, making, and decorating to cover at least the First and Second Primary Years. It is believed, in fact, that the book will furnish a fairly complete course in the work for any primary teacher who is forced to draw upon her own resources in teaching the subject.

No teacher will be compelled to take a course in Pedagogy and Psychology in order to understand and use this book. In a manner which we hope will be found clear, direct, and pleasing it makes plain what may be done in the various subjects and how to do it. While a trained and experienced teacher may possibly get more out of it than any other, it is designed to carry a helpful message to the teacher of more limited experience and training. It will at least carry to all in simplest terms the results of approved experience in selection and in method, suggesting through the typical exercises presented under each subject a great variety of related exercises, limited only by the discrimination, the ingenuity, and the resourcefulness of the teacher.

While the book is non-technical in the educational and art sense, the writer is confident it will be found sound in all the essential principles which underlie form expression of whatever kind, whether practised by primary or upper grade pupils or by the adult. It aims to make the child's first crude efforts as purposeful as his later and more formal ones—to create standards, to encourage originality and invention, to cultivate freedom along with exactness, to develop seeing power and skill of hand, and to help the pupil sense the quality of beauty in the useful thing.

A special feature has been made of the illustrations of which there are many, covering every important point in the text. These, with few exceptions, have been placed in the margin and as near the text reference as possible for the convenience of the teacher. They are not used in the book as examples of technique, but almost entirely to make clear the points covered by the text, and to guard against any possible misinterpretation.

Another feature of the book which will undoubtedly appeal to teachers, is the large number of reproductions of pupils' work which appear on its pages. There are many of these distributed throughout the book under the various subjects treated. The originals were selected from many schools and not only serve an admirable purpose in illustrating text points but afford an excellent basis for comparison and for measuring local results.

It may be noted that the subject of landscape has been omitted from the book. This omission is due to a growing tendency to teach landscape in connection with illustrative work. If the teacher is telling the children a story of boys flying their kites out in the green fields beneath the blue sky, it is not drawing from imagination alone when they try to picture the scene. It is landscape drawing as well. The same thing is true when they try to picture the Hans Andersen story of the "Snow Man." The children are intensely interested in having their pictures show how winter looks with its cold gray sky, bare trees, and white ground. When drawing from imagination is carried on in this way, the children cannot fail to learn many things which will prepare them for the actual study of landscape later.

To all who have assisted me in the preparation of this book by furnishing materials for illustration and otherwise, and especially to Mrs. M. E. Riley, Supervisor of Drawing, St. Louis, Mrs. Ida Hood Clark, Director of Elementary Manual Training, Milwaukee, Miss Emelia M. Goldsworthy, Art Instructor, Western State Normal School, Kalamazoo, Michigan, and to Miss Jessie Buckner, Art Instructor, Western State Normal School, Macomb, Illinois, I wish to make grateful acknowledgment of my obligation.

In closing, the author wishes to express the hope that the teachers will share with the children the joy which comes from such work as this book contains and suggests. To none of the great family of grown-

up children has it been granted in larger degree to keep the heart childlike than to the Primary Teacher.

"The happiest heart is childlike,
It never quite grows old.
It sees the sunset's splendor
As it saw the dawning gold.
It has a gift for gladness,
Its dreams die not away,
'Oh what a foolish happy heart'
The worldlier people say."

Lou Eleanor Colby.

Talks on Drawing, Painting, Making, Decorating

I. DRAWING FROM IMAGINATION

If imaginative drawing were taught with the same system and persistence through all the grades as is the language work, the pupil would leave school with as much command over the one means of expression as the other, for drawing is as natural at least to the child as writing and is used by him much earlier. It is not necessary to wait until the pupil is supplied with the regulation paper and drawing pencil before beginning the lessons, for his ordinary pad and pencil may be made to do service in this story-telling work, if nothing else is available. Drawing from imagination for story telling or illustration is the easiest step to take in going from the child's hitherto unguided home efforts to the carefully planned work of the schoolroom.

The drawings of primitive races were mere symbols, and it was long ago discovered that the child repeats, in a measure, in his own unguided drawing, the graphic expression of these races. In the mind of every child there seem to be certain symbols which stand for the objects which he tries to represent, and the primary teacher, whether in Maine, California, Minnesota, or Texas, will find that the first imaginative drawings show the use of almost the same symbols. Men and

boys are almost invariably pictured in this manner (Fig. 1), while the women and girls are rendered something like Fig. 2, with lines added to suggest a skirt, and variation in style of head-dress. The X-Ray effect of this drawing as shown in the girl's skirt is quite common in the drawings of children. Every teacher is familiar with the pictures of houses which show not only the outside of them, but the furniture within. However, children like to draw, and it should be the effort of the teacher to preserve this spontaneity and enthusiasm while she gradually develops the power of observation and consequently the power to express with more consistency and truth. "Creative imagination is the common factor in all studies," and every effort made by the pupil in illustrative drawing should serve to stimulate the imagination and quicken the observation and memory.

1

SELECTING STORIES

The teacher should select stories which are full of interest to the children, and these stories should deal with objects, incidents, and scenes with which the children are familiar, through actual contact or participation, or by having seen them frequently pictured, so that a mental image has been formed. For instance, the story of "Goldilocks and the Three Bears" is intensely interesting to children, but, until the advent of the Teddy Bear, it is doubtful whether children could illustrate it as effectively as now, having had previously on'y a vague notion of the appearance of a bear. Now, however, it may be numbered among the really good stories for child picturing.

2

We have seen a wonderfully good set of drawings based on this story. Before drawing, each scene was represented by using a doll to impersonate Goldilocks, and Teddy Bears of various sizes for the real bears, while boxes served to represent chairs and beds. The delight of the children was evident. They were allowed to discuss the scenes after looking at them. The objects were then covered and the pictures were made. The results were a credit to the children, for, crude as were the pictures, they were full of spirit and action. It is admitted that this method makes the drawing to a certain extent an act of memory.

If pictures are utilized in an illustrative lesson, there should be several instead of one. For instance, if children are shown a picture of "Red Riding Hood and the Wolf" before illustrating that story, the chances are every paper will show that particular Red Riding Hood and that particular Wolf. In fact, the drawings will show little creative imagination on the part of the children. They have simply copied the picture type in so far as they are able to copy. Before attempting to picture this story again, it is suggested that the teacher make a collection of wolf pictures, cutting them from magazines, posters, or newspapers, and mounting on cardboard. Tell the story as graphically as possible and then talk about wolves—what they look like, where and how they live, etc., showing the pictures as you talk. Then, if the pictures be put out of sight, it will be found that the story pictures made by the children

show they have made a good step beyond mere copying.

SUPERNATURAL STORIES UNDESIRABLE

Do not ask children to illustrate stories which require the drawing of gods, goddesses, or other supernatural beings, for although the average child will undertake anything, the results cannot fail to be depressing even when viewed with his childish eyes. The writer once visited a room when the teacher was telling the story of the "Nine Muses," and the poor children were immersed in gloom trying to picture them on paper. At Easter Time she saw children in another room trying to picture the story of the resurrection with the angel at the tomb. At first it seemed monstrously sacrilegious, but the children were so serious that one could readily see they did not feel it to be so. It was pitiful to see them attempt a subject which only two or three of the world's greatest artists have essayed. The tension of feeling was much lessened when one little fellow said confidentially, as she passed his desk, "Mine is an awfully wild Indian-looking angel. I guess I'll put him behind a cloud, and that'll fix him. He can just be peeking out." The accompanying reproduction (Fig. 3) shows how his drawing appeared after it was "fixed."

3

SEASONABLE STORIES

Much depends upon the selection of seasonable stories, for the children throw all of their enthusiasm into illustrating the thing which fills their hearts and minds We knew a teacher who tested a class by telling the Santa Claus story on a warm May day. The results on paper were unspeakable, and to have

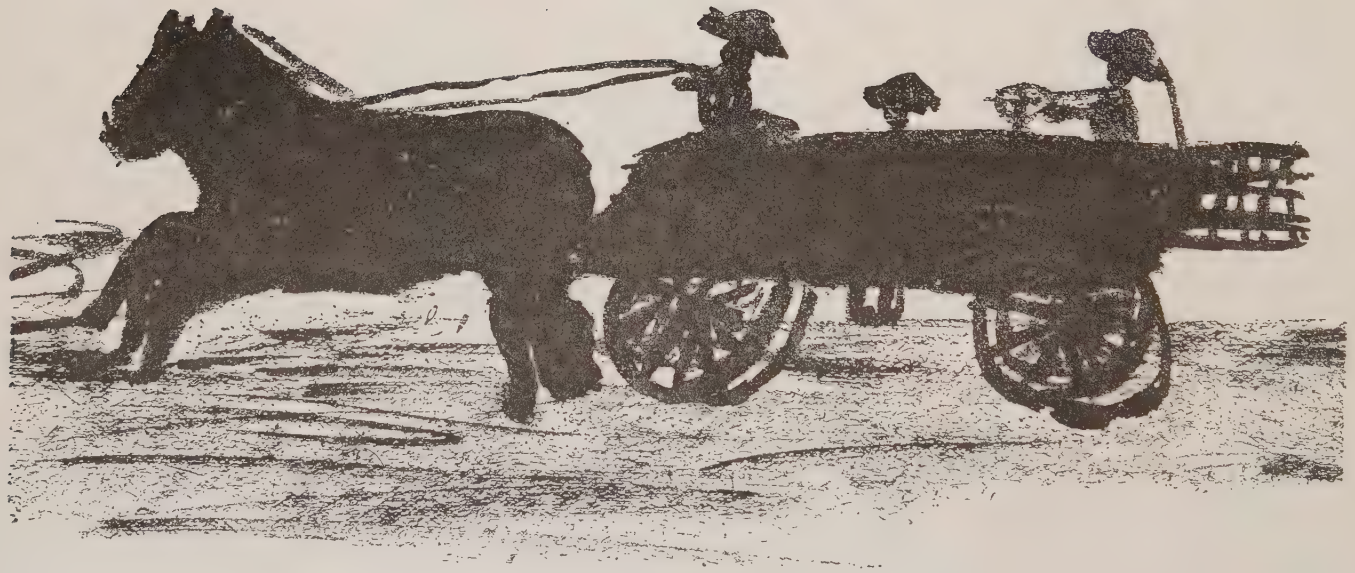


Plate B

done such a thing often would surely have been most detrimental both to the children and to their illustrative drawing. Use the material which comes to hand while it is fresh. If the band passes the school, let the children go to the windows and watch as well as listen. "How does the drum major dress? How does he walk? What does he do? See the fellow blowing the big horn! etc." When they take their seats let the children draw pictures to show how the band looked. Do not wait until the regular drawing period. Let pupils draw while the picture is fresh in their minds, and the results will justify the slight inconvenience caused by varying the daily program. The pictures shown in Plates A, B, E, F were drawn while the children were still full of excitement over a fire in the neighborhood. The drawings were made in two widely separated cities. In one case the work was done with brush and ink, while in the other, colored crayons were used. Notice how full of spirit and action the crude little pictures are. A circus in town furnishes an opportunity for a fine drawing lesson. It is interesting to note the variety in the pictures here shown (Plates A and E), but although the interpretations were many and varied, one feels that the children worked with a joy and enthusiasm which few other subjects could have elicited.

DRAMATIC ACTION AND INCIDENT

The child is at first satisfied with very crude results, and his figures are almost entirely devoid of action. In the most dramatic manner recite the story of the "Gingerbread Man," laying great stress on that part

which says of the little old woman, "She ran and she ran and she ran, but she couldn't catch the gingerbread man." When you inspect the drawings, you will be surprised to find that hardly a child has shown any action in either the gingerbread man or the old lady. The children have shown the old lady's sunbonnet, her checked apron and her spectacles, for children love detail (Fig. 4), but the old lady herself stands placidly on her side of the paper and the gingerbread man on his. The next day or on the occasion of the next lesson, dress a little girl in sunbonnet and apron and let her run back and forth before the children, or around the room, while the children watch the action of her body and the position of her arms. Have them try to draw a girl running. Then try the story again and you will find that some of the children at least have sensed and expressed the idea of motion (Fig. 5), and although the old lady's proportions leave much to be desired, the drawings will show more or less successful effort to represent action. This dramatization of stories may be made most helpful and should be practiced whenever possible. Knowledge gained in pose drawing will also find its application here.

SMALL OBJECTS UNDESIRABLE

The story of the little bird that carried straw to build a nest in the tree brings in problems of proportion which lead to trouble. Plainly, the bird is the important factor in the story, and should be given due prominence. The straw for building the nest is likewise important. Consequently, we have something like this

4

PLATE C

(Fig. 6), for the drawing paper has fixed dimensions, and the bird and straw leave little room for the tree.

5

RELATING TO OTHER DRAWING WORK

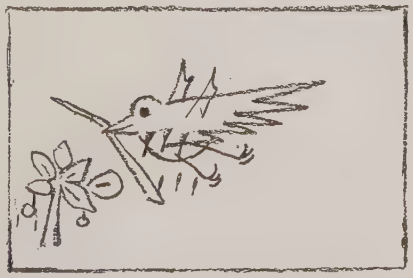
When the children are studying trees in connection with their nature work, or are making drawings from the schoolroom windows to show how the different trees look, or how they tell the story of "nearness and farness," let the illustrative work include the drawing of trees. The story of "The Discontented Fir Tree" is familiar to all lovers of Andersen's Tales and is a fine winter story. The fable of the man who went through the woods hunting for the pot of gold is good. Every teacher can find or recall a dozen equally suitable stories.

COSTUME POSES

Costume poses add great zest to the story. Costumes need not be pretentious to satisfy the children. A paper crown is all that is needed to transform a boy into a king; a cap and a kerchief make a pilgrim maiden of a girl, while only a large hat, a cane with a crooked handle and perhaps a toy sheep will create a "Bopeep."

SUB-DIVIDING LONG STORIES

Long stories may be broken into several parts or steps so as to furnish several pictures. If too much is told at one time, the child cannot grasp it, and no one picture is imaged clearly in his mind. He is confused by a number of images. It is better to tell such stories in installments. There is no story in the English language better adapted for illustrative purposes in the schoolroom than "Johnny Look-in-the-air." It is most interesting because it deals with familiar objects, and is full of dramatic action and incident. It should, however, be separated into at least four parts and made to



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furnish material for several lessons. Here is the poem, and the accompanying drawings (Plates C and D), made by second grade children, show with what interest they interpreted the story of the poem.

JOHNNY LOOK-IN-THE-AIR

I

As he trudged along to school,
It was always Johnny's rule
To be looking at the sky
And the clouds that floated by;
But what just before him lay
In his way,
Johnny never thought about;
So that everyone cried out,—
"Look at little Johnny there!
Little Johnny Look-in-the-air."

II

Running just in Johnny's way
Came a little dog one day;
Johnny's eyes were still astray
Up high in the sky,
And he never heard them cry,—
"Johnny, mind, the dog is nigh!"
What happens now?
Bump!
Dump!
Down they fell with such a thump
Dog and Johnny in a lump!
They almost broke their bones,
So hard they tumbled on the stones.

III

Once with head as high as ever,
Johnny walked beside the river,
Johnny watched the swallows trying
Which was cleverest at flying.

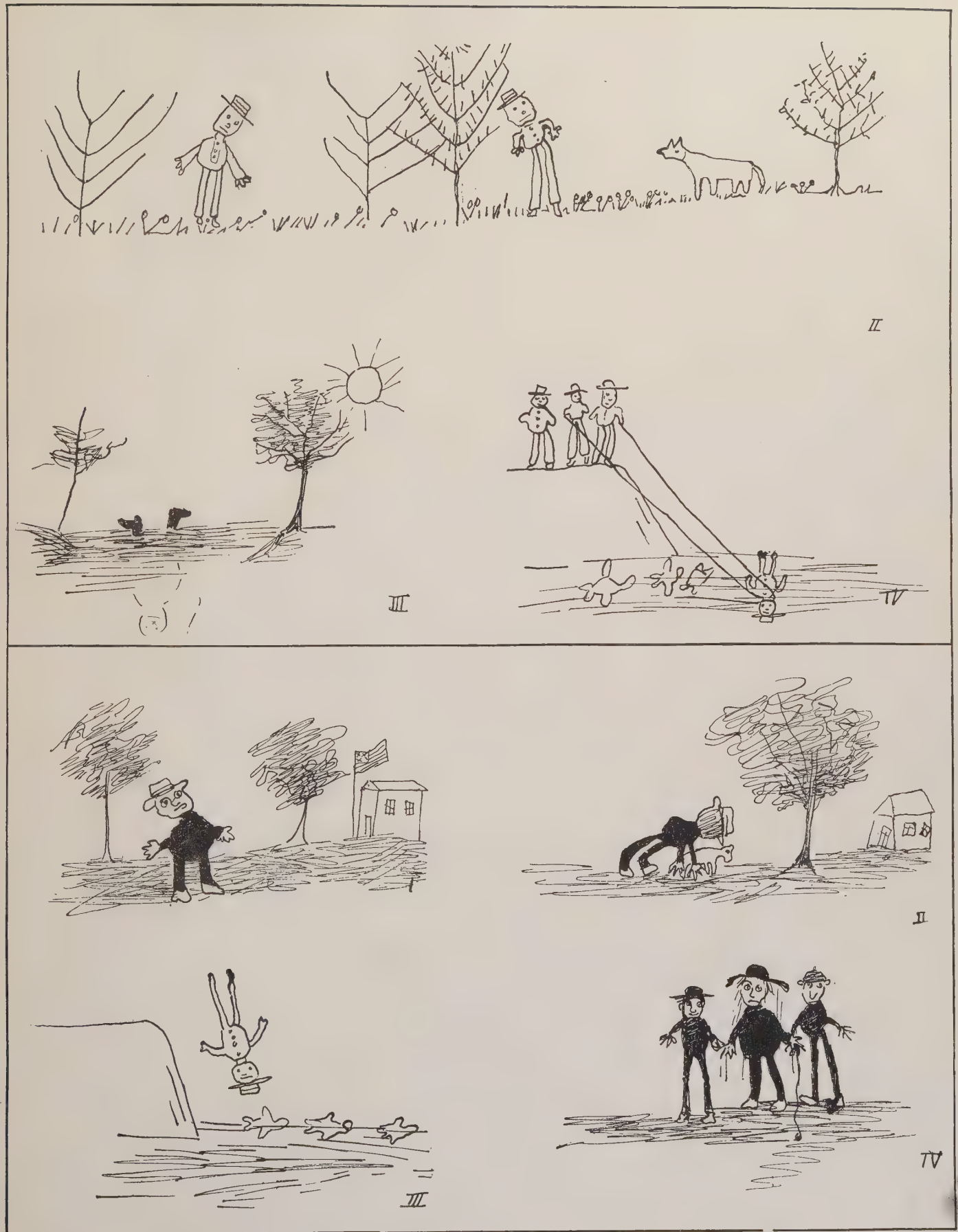


PLATE D

Oh! What fun!
Johnny watched the bright round sun,
Going in and coming out,
This was all he thought about,
So he strode on, only think!
To the river's very brink,
Where the bank was high and steep,
And the water very deep;
And three fishes in a row,
Stared to see him coming so.

IV

One step more! oh! sad to tell!
Headlong in poor Johnny fell.
The three little fishes in dismay
Wagged their heads and swam away.
But as they were passing by
Two strong men had heard him cry;
And with sticks these two strong men
Hooked poor Johnny out again.
Oh! you should have seen him shiver
When they pulled him from the river.
He was in a sorry plight,
Dripping wet, and such a fright!
Wet all over, everywhere,
Clothes, and arms, and face, and hair,
Johnny never will forget
What it is to be so wet.
And the fishes, one, two, three,
Are come back again, you see;
Up they came the moment after
To enjoy the fun and laughter,
Each popped out his little head
And to tease poor Johnny, said,
"Silly little Johnny, look!
You have lost your writing book."
Look at them laughing, and do you see
His writing book drifting far to sea?

The original drawings were done with pencil on nine by twelve paper, and each sheet was folded and creased for four scenes. Because these are reproduced on such a small scale, some of the original effect is lost, but the essential nature of the drawings remains. Notice the attitude of Johnny in Scene I. The first effort shows no action and is much like the symbol drawing referred to at the beginning of this chapter. By letting a small boy impersonate Johnny by walking with upturned head, the children were able to get the effect of action. Scene II was also dramatized, one little fellow on "all fours" playing dog while he and Johnny acted out the lines. Notice in Scene III the variety of positions in which Johnny is portrayed. One of the children has kept the hero's head "right side up with care," while inverting the body. The effect is surely grotesque. Scene IV is particularly interesting, showing as it does the various methods of rescue which occurred to the children.

IMPORTANCE DEFINITE PLAN

In cities where the best illustrative drawing is done, it is not done haphazardly but according to a definite plan. For instance, in one city visited, no attempt is made to show perspective in the street scenes of the First and Second Grades, but the drawings plainly showed that the children were in no way hampered by this way of working. Many stories involving street pictures may be told to the children, for in a city, buildings and streets constitute much of the child's environment. "The Pied Piper of Hamelin" is one of the favorites of the children. The following "Points

PLATE E

to Emphasize" is taken by permission from the Course of Study published for one of our Western cities, and may be helpful to teachers of First and Second Grades.

7

POINTS TO EMPHASIZE

Placing the horizon line.

Treatment of sky, foreground, and distant foliage.

Proportional relation of objects.

Showing figures and animals in action and treating with black crayon.

Houses, trees, animals, and people placed back in the picture between horizon and lower edge of paper and not on the line.

Roads lighter in tone than the grass, the rivers, brooks, and lakes reflecting the color of the sky.

Back of tall trees and houses the sky is visible.

To obtain the best tone, the crayon must be held close to the paper so that the beveled side may be used.

HELPING THE CHILDREN

How much help should be given to the children is a question often raised by the teacher. Many a class of bright, imaginative children has been made wholly dependent upon the teacher by too much help. It has been demonstrated that the teacher should never put her own idea of the picture on the chalkboard to serve as a guide for the children. It is proper for her to show the children how to draw trees in the mass (Fig. 7), and not as in Fig. 8; that she should lead the children to observe and to express distant foliage as it appears against the horizon (Fig. 9), etc. In giving such help to the children, she is giving them a vocabulary by which to express themselves, just as she does in language work. To tell a story and then to illustrate

8

9

it on the board for children to copy, parallels the teaching of language and the development of the power of language expression by the parrot-like repetition of the teacher's sentences.

GETTING SPIRIT OF STORY

We have referred to the dramatization of stories and to the use of an occasional costume pose as an aid to it. Oftentimes the singing of an appropriate song just before the lesson puts the children into the spirit of the story. For instance, before illustrating a soldier story, let the children march around the room singing some patriotic song, or before illustrating "A Windy Day," let them sing one of those charming songs telling of the pranks of the wind. Every teacher has access to such songs, and in many ways the music and drawing may be made helpful to one another. The drawing of some object is often a help in preparing for the illustration of a story. Before illustrating "There Was an Old Woman Who Lived in a Shoe," let the children bring old shoes to school and have a drawing lesson from them. The next day when you tell them the story, you will find that the object drawing was good preparation for the imaginative work.

CRITICISM

Criticize kindly and sympathetically. The teacher may often want to laugh at some child's drawing interpretation of stories, but if the work is to go on to a profitable ending, she should repress the laugh. Many a child's interest has been lessened and his efforts discouraged by the thoughtless laugh of a teacher. Learn to look at this work with the heart of a child, but with the eyes and understanding of a true teacher. The

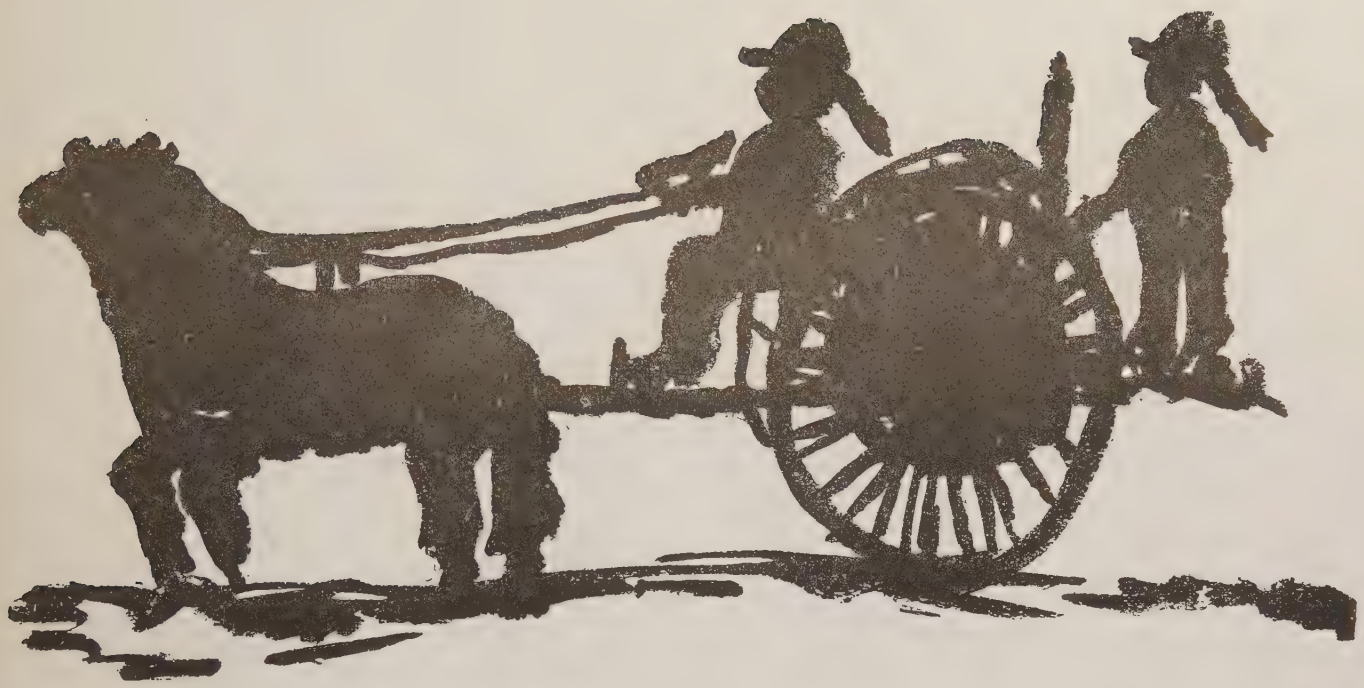


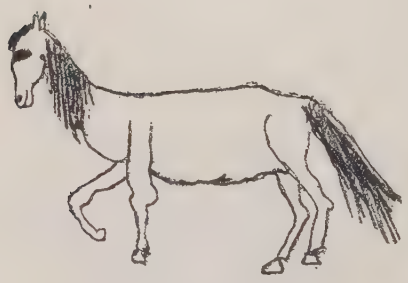
Plate F

happy because his horse had such a fine tail. The accompanying illustration (Fig. 10) shows the picture the boy drew for her after he had studied horses. The horse would not be taken for a thoroughbred, but it represents the earnest loving efforts of a little lad who wanted to "make good." It is not necessary that the teacher perjure herself by giving undue praise, for children are easily satisfied.

SUGGESTIVE LIST OF STORIES

Every teacher can select stories for illustration better than another can do it for her. She knows her own conditions and the peculiar interests and activities of the community in which she teaches. The following list, however, may be helpful:

The Mother Goose Rhymes.
Some of Edward Lear's Nonsense Rhymes.
Many of Andersen's stories, particularly
    The Proud Teapot,
    The Ugly Duckling,
    The Snow Man.
Also such subjects as
    What My Father Does,
    A Windy Day,
    The Game I Like Best,
    How I Help Mother,
    What I Want to Do in Vacation,
    What I Saw When I Came to School To-day,
    An Accident,
    My Ride on the Street Car,
    Our Baby's Cab or High Chair,
    Something We Have at Our House,
    Our Street.



10

II. DRAWING FROM NATURE

"How soon can a child begin painting flowers or other plant forms?" is a question often asked. The answer is simple. He can begin as soon as the proper materials are placed in his hands. Many teachers hold that all his earlier work in drawing should be done with the brush either in color or in ink, color preferably; while others believe in the use of pencil or charcoal. Certain it is that the rich glowing colors of the autumn months offer material which cannot be surpassed for training the color sense of young children.

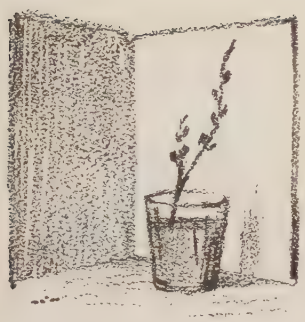
It is not necessary or advisable to wait until the children have learned how to paint flat washes before allowing them to attempt simple grasses and flowers, although a lesson should be given on the distribution and collection of materials before any painting is done. The chapter on the Care and Distribution of Materials should be carefully read before taking up the water color work.

CHOICE AND CARE OF FLOWERS

Choose flowers of pronounced and brilliant color rather than those showing more delicate and subtle coloring. If you are a California teacher, you have a score of gay flowers, including the scarlet poinsettia and yellow poppy, unknown to the children of the East or South. Texas children have the wonderful thistles, showing every tone of reddish purple, and the Mexican morning-glory whose intense blue has no equal

elsewhere for brightness. Nasturtiums, zenias, sunflowers, flowering beans, salvia, and autumn leaves upon the twig are all excellent.

The flowers may be cut the evening before they are to be used, in which case the stems should be plunged into water almost up to the blossom. If this is done, they will remain crisp and fresh and will not wilt and droop during the lesson. Every teacher remembers the short-stemmed, bedraggled little specimens, almost useless as working material, which her children have brought to school in response to her request for flowers to paint. One lesson from flowers, which have been carefully selected and properly cared for, is worth more than a half dozen from forlorn, wilted specimens.



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PLACING THE FLOWERS

A set of tumblers, old cups, or large bottles, nearly filled with sand, should form an important part of the teacher's drawing outfit for the room. Before giving a lesson, the sand should be moistened and the flower stems stuck in the sand. The tumblers, cups, etc., should then be placed on desk boards. See diagram on Page 135. The sand not only holds the stems firmly in the desired position but gives enough weight to prevent possible accidents by overturning. The flowers may be seen more easily if placed in front of a plain background. By joining two pieces of white pasteboard with a cloth hinge, a useful "shadow box" may be made, and a set of these backgrounds should form part of the permanent equipment of every teacher. They are very easily made and extremely helpful. These shadow boxes may be used as shown in Figs. 1 and 2,

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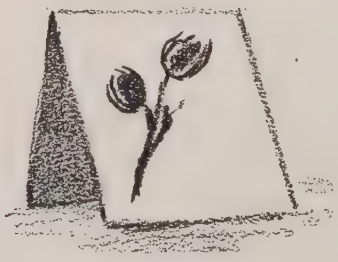

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PLATE G

and if the specimen to be drawn is a dry twig, needing no water, or a bit of drooping vine, the shadow box may be used as an easel upon which to pin the study, as shown in Fig. 3. When the plant specimens are large like sunflowers, cannas, cattails, etc., a single specimen properly placed is sufficient for any schoolroom of ordinary size. It may be placed in a large jar on the teacher's desk, and if a plain background is placed behind it, the form may be seen easily by every child.

GRASSES

Green grasses or sedges furnish the best material for the first lesson. In giving this lesson, one might proceed something after this fashion: Having arranged the children's studies, and attended to the distribution of materials, pin the specimen against a sheet of white paper where all the children can see it, and then, if possible, paint it before them. Show them how the paints are first moistened by dipping the brush in water and quickly drawing it across the blue; then dipping it again and dampening the yellow. (No red will be needed for this lesson.) Show the children how the tip of the brush is to be dipped in water, applied to the yellow and blue cakes, and tried on a scrap of paper to see if the blue and yellow have made just the right green. Show them how to sweep in the stem with the brush so as to make the picture tell the real truth about the slant of the stem. With a few direct strokes, show how the leaves branch out from the stem; how this one stays close to the stem, while the other bends over as though it were tired, and how the brush can

4

be made to show the "fluffy hair" on the grass, standing out in all directions. Remove your own specimen and painting, and have children set to work to tell true stories about the appearance of their grasses with brush and paint. What clumsy stems! They must be shown how to hold the brush straight up like a soldier, when they wish to make narrow stems, instead of letting it lie over on its side. This boy has made his grass bright yellow. He must be shown how to touch the blue into it. This girl is so interested in her painting that she forgets to look at her grass, and the result is something like Fig. 4, instead of Fig. 5. "Would you like to have your picture taken to look like this (Fig. 6), when you stood like this (Fig. 7)? That is what you have done to your grass."

5

Have children take a fresh sheet of paper and show how the stem bends, where the leaves start from the stem, and how the leaves also bend.

SEDGES

The coarse sedges which grow by the country roadsides and in nearly every vacant city lot, furnish fine material for nature drawing, and their brown tops give the children an opportunity to see how a touch of red added to the yellow and blue changes the color. The dry seed pods of early autumn on their brown stems also furnish excellent material, but are possibly better for ink and pencil work than for color.

FLOWERS

After two or three lessons in painting grasses or sedges, the teacher need not hesitate to give the children flowers to paint. The brighter the color, the better will be the lesson. Take for example the salvia. Hav-

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ing arranged the flowers so that every child has a good view of one specimen and with working materials in readiness on the desks, pin three specimens to three sheets, marked A, B, C, and fasten on the front chalkboard (Figs. 8, 9, 10). Tell the children to watch while you paint and to raise their hands as soon as they can tell which one you are painting. Of course the very first stroke tells the story, for the "action" of the stem is always of importance in "placing" a drawing correctly and in getting the feeling of growth. Show the children how one or two strokes of the brush serves to show how each red flower hangs from its stem. Then take your flowers and your work down and let them tell you with their brushes how *their* flowers look. The teacher may say, "Oh, but I cannot paint." Any teacher can paint well enough to show primary children how to start right, and many a teacher has been surprised at the way she has developed in the power of expression as she has earnestly tried to help the children. The children having painted the flower stalks are now ready for the leaves. Again you pin up your specimen, and this time you show them how careful they must be to wash all of the red out of their brushes before making their green. You show them how you study the shape of the leaf and try to make that shape with the paint. Again you remove your work, and have them go on with theirs, while you inspect their efforts, speaking an encouraging word here, and making a helpful suggestion there.

8

CRITICISM

There is little time for individual criticism, but as the same mistakes are likely to be made by nearly all

9

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the children, practically the same criticisms and suggestions apply to all. Over and over the children must be taught the right way of using their brushes, and of mixing their color in the brush instead of in the cover of the box for all flower painting. One very good device for showing mistakes and making suggestions to all the children at once, is to place somewhere in the front of the room where all can see, large sheets of cheap paper, the most glaring faults in the children's drawings being pointed out and corrections suggested on these sheets before the entire class. Some teachers get old sample books of wall paper and hang them up so as to use the backs of the separate samples for this purpose.

Teachers will sometimes find the children scrubbing their leaves with a vim which promises ill for the brush and which produces effects something like this. (Plate G, Fig. 1.) In such cases, step to your large sheets, and filling your brush with water and blue and yellow paint, show the children how to let the color flow on the paper instead of scrubbing it in. (Plate G, Fig. 2.) If you find children drawing a green outline for each leaf (Plate G, Fig. 3), show them it is not necessary to make a "fence" around the leaf, and illustrate how the leaf may be painted with no enclosing line (Fig. 2). Constant reiteration and infinite patience must be practiced by the teacher. Children will be found who do not look at the thing they are painting. Show them how you use your eyes every minute while painting and impress upon them that how well they paint

PLATE H

depends upon how well they see the thing they are trying to picture.

ESTIMATING RESULTS

After the papers have been collected look them over at your leisure. You will probably ask, "Did it pay?" after looking at some of the worst of the papers with their shapeless spots of red and green, and their smudgy finger marks. You will recall the labor of arranging the flowers and distributing the paints and the water, and will feel like saying, "No, it did not pay." Looking again at the papers, you notice how this child really tried to show the drooping stem or the leaf as it bent over. You remember as you look at another child's paper how happy he was when he told you that his stem was the best he had ever painted. The chances are that when you are through with the papers, you will have found that many of the children are seeing and thinking as they paint, and saying, "Yes, it did pay," you will look forward with anticipation to the next lesson.

ILLUSTRATIONS

(Plate H.) The four paintings here reproduced show the result of such a lesson as above described, taught to First Grade pupils on September twentieth. Two of the children whose work was selected for reproduction here entered school for the first time early in the month, while the other two entered in January preceding. The lesson was taught by the regular grade teacher—not by a Supervisor. Although the four sheets shown were selected as the best in the set, there were a score of others nearly as good and only two downright failures in the room.

LIGHT AND SHADE

Many Supervisors say they teach the children to look for the shadows on the leaves from the start, while others say they care nothing about light and shade at this stage and are content to work at first merely for form and local color.

Experience has shown that children can be led very early to see that places on flowers, leaves, and other objects, which the direct light cannot reach, appear darker, and to express that darkness in their crude and childish way. On the whole it may be well to say nothing about light and shade to First Grade pupils, unless perhaps to exceptionally talented children who are ready for it, but in the Second Grade the children may be led by means of many simple devices, not only to see the light and shade on flowers and leaves, but to represent it more or less effectively in their drawings. One of the ways by which children may be led to observe shadow is this: Have them hold out their two hands with the palms exposed to the full light; then have them bring the hands together so that the palms form a sort of deep cup into which scarcely any light can penetrate. Lead them to notice there is a difference in the appearance of the palms when exposed to the full light and when held to form a cup and the light partly shut out; that they show dark and light spots in the latter position which are not apparent in the former. Call attention to the same thing on the surface of leaves and flowers, and let them paint the parts darker that seem darker to them. In this way the teacher can gradually lead the children toward expressing light and

PLATE I

shade as well as color, although it is not well to force them until they appear to be ready for it. Plate G, Figs. 4 and 5, show the same flower painted first with no effort at light and shade and then shown with simple shadows.

DIRECT HANDLING

Too much stress cannot be laid upon the necessity for "direct handling" in the water color work, and an explanatory word regarding the meaning of this term will not come amiss. It is a well known fact about water colors, that the more they are mixed and "fussed with," the more muddy and flat and lifeless they become. Consequently, if one wishes brilliancy and "snap" in his flower painting, he takes his colors *directly* from the cake of paint and does no mixing in his box cover. The Second Grade pupil who painted the petunia (Plate I, Fig. 1), used "direct handling," and in spite of the wavering lines of the stem and his inability to show how the center of the flower looked, he put real vigor into the drawing because of the crisp rich color. Had he mixed his blue and yellow in his pan to get his green, and his blue and red to get his purple, his colors would have been flat and lifeless. (Plate I, Fig. 2.) Had he used a green or purple from some box containing these colors ready-mixed, his result would have been even less satisfactory.

MASSES RATHER THAN DETAIL

Children are lovers of detail, and their natural tendency is to give undue importance to the unimportant things. They see the notches on the edge of the leaf, the veins in its surface and many other details, and in trying to represent these, they lose sight of the

large shapes and masses entirely. Large flowers placed at some distance from them are especially helpful in overcoming this tendency, as they can see only the masses, while the details are lost to them. There is no flower better than the sunflower for such lessons, and paper nine by twelve inches instead of six by nine size should be used.

11

PAINTING FRUIT

In arranging fruit for the children to paint, try to get it attached to a bit of twig with a leaf or two. To paint an apple, a cherry, or a plum without anything to show its "growth," results in nothing but a more or less meaningless shape. The twig with leaves adds interest by showing growth and gives the children something more to study than the isolated fruit. In painting such a twig as shown in Plate G, Fig. 6, let the children paint first with *clear* water the size and shape of the apple. Then, while the paper is still wet, let them drop the yellow and blue on this wet surface and touch in the red to show the apple's "rosy cheek." They must work rapidly, adding leaves and stem after the fruit has been painted. Although this may sound like a recipe, it is offered simply as one good way of getting a result. There are doubtless many other ways just as good.

SPRING WORK

Delightful as the rich coloring of the fall flowers, fruits, and foliage are to the children, they are not more fascinating than are the first spring twigs and blossoms. Even before the buds begin to swell, the children begin to talk of the coming days. Their language lessons and nature songs are full of

thoughts of the great miracle which is soon to take place.

Only to think, just under the snow
Flowers and grasses are waiting to grow,
Hark, do you hear them rushing about,
Whispering softly, "I want to get out!"
Only be patient a few weeks more,
And the warm, kind sun will open the door.

The brown twigs with the delicate green buds, just bursting out, make splendid subjects for painting lessons, and the little box which each child in some schools has on his desk and in which he plants a few kernels of corn or a few beans, furnishes material for some fine painting lessons in connection with his nature study. Some of the charming child literature about growth should surely find its way into these lessons.

12

THE LITTLE PLANT

In the heart of a seed,
Buried deep, so deep,
A dear little plant
Lay fast asleep.

"Wake!" said the sunshine,
"And creep to the light."
"Wake!" said the voice
Of the raindrop bright.

The little plant heard,
And it rose to see
What the wonderful
Outside world might be.

SHADOW PICTURES

The children enjoy making shadow pictures, and there is much educational value in these exercises. Of

course the problem of color does not enter into this work, but it is important to select studies which are strong in form and irregular in outline.

13

To explain shadow pictures to the children, hold a sheet of paper to the window in direct sunlight. Placing your hand behind it, let them see how the shadow of your hand on the paper tells exactly the shape and the position it is in. Place a spray of flowers behind the paper, letting the children note the shadow made by it and the color of the shadow. Follow this by having the children paint shadow pictures of their flowers. Arrange specimens the same as for painting lessons, choosing those having simple and strongly characteristic growth.

The persimmons shown in Plate J, Fig. 1, make an excellent shadow study for First Grade pupils, and many fall sedges, seed pods on the stem, and sprays of berries or burrs would be equally good. The flat washes which the children make in connection with their color exercises (Page 73) form effective backgrounds for these silhouette effects, and the mounting of these panels on backgrounds of suitable proportion adds greatly to their attractiveness. (Plate J, Fig. 2.) In the Chapter on Special Days, there are suggestions for using these shadow pictures in decorating booklet covers, calendars, etc.

PENCIL WORK

When nature work is done with pencil, the studies should be arranged with as great care as when they are to be done in color. Some difference of opinion exists as to the respective value of outline and mass work,

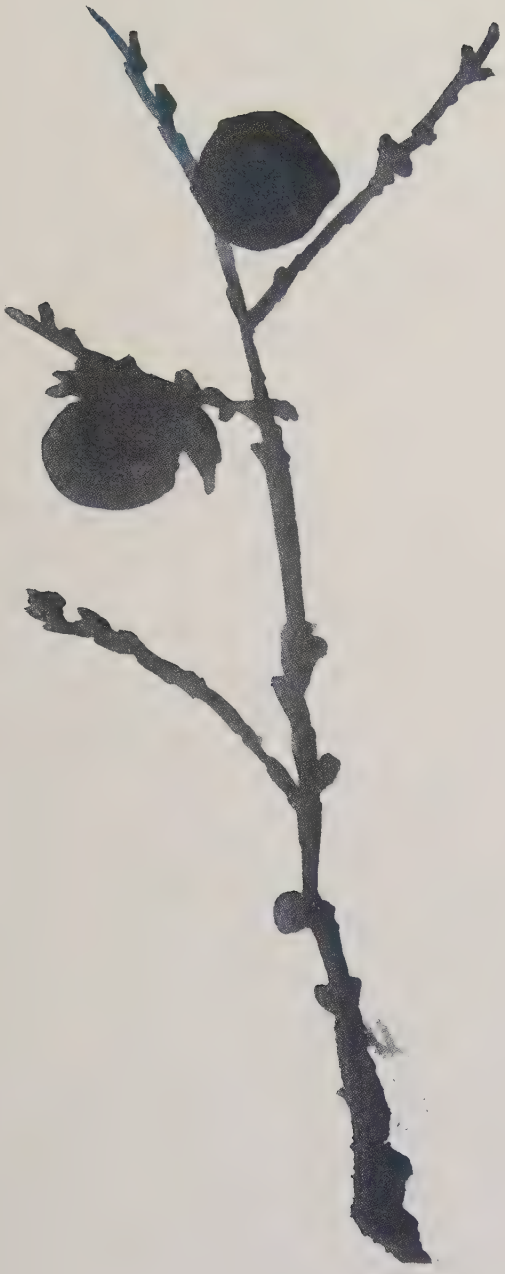

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PLATE J

but the greater number of Drawing Teachers and Supervisors favor the mass work for young children as being a broader method and one better calculated to lead the child away from the representation of petty details. Mass work with pencil also gives a better rendering of "texture" than can be obtained in outline. This is plainly shown in the drawings of pussy willows here reproduced in the margin. Both were drawn by Second Grade children and are carefully drawn, but the outline (Fig. 11) gives no suggestion of the contrast between the dark shiny stems and the light color of the fluffy catkins, while the mass work (Fig. 12) shows this contrast plainly. Notice how the texture of the rough shaggy burrs (Fig. 13) is shown by the First Grade child, and how well this way of working is adapted to bringing out the fluffy down of the milkweed against its hard brown pods. (Fig. 14.) Even the First Grade boy who has been in school but two months has brought out this difference very well.

14

CHOICE AND CARE OF PENCIL

For any effective work by young children a very soft pencil is necessary—one whose large lead lends itself easily and naturally to the drawing of shapes in outline or to expressing these same forms in various degrees of darkness to show color, or light and shade as is done in mass drawing. The pencil should be sharpened to a conical point, and in doing mass work, should be held so that the pressure does not come on the point of the lead but on its beveled sides. This gives the child a broad line and enables him to represent the masses of dark and light quickly and

easily. Much needless waste of the teacher's time and wear of the pencils may be avoided by following some of the suggestions given in the Chapter on the Care and Distribution of Materials.

COLORED CRAYONS

There is no color medium so well adapted to Nature Work as water colors, yet in many of the smaller places the local conditions make the use of paints in the schools impracticable. In such places colored crayons are used as a substitute and often with interesting results. The crayons chosen should be free from oil, and should be handled in much the same manner as are the pencils in mass drawing. Because of the bluntness of the crayons they are better suited to the drawing of large specimens than to the rendering of those showing more delicacy of line and form. This same thing is true of charcoal which is frequently used in place of pencil in the First and Second Grades.

MANY MEDIUMS BUT ONE AIM

Whether we work with water colors, brush and ink, pencil, crayon or charcoal, there should be one aim underlying all of the Nature Work—to get the child not only *to look* at the thing he is drawing, but *to see* it and to carry its form in his mind and set it down upon his paper as truthfully as he can. The little girl was right when she looked up at her teacher and said, "I know now what drawing is. It is *thinking* and then marking 'round the think."

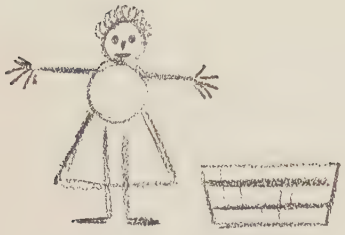
Teach the children to *think* while they draw.

PLATE K

III. DRAWING FROM PEOPLE

The Primary teacher, who is looking only for immediate and showy results, would better never attempt to teach pose drawing unless she is prepared for disappointment, for the very best presentation of the lesson will be attended by results which such a teacher would count failures. Fortunately, the day has passed when we work for paper results alone; when the children, regarded as so many oiled and cleverly manipulated machines, were made to turn out drawings having a certain number of meaningless straight lines or curves.

The understanding and sympathetic teacher of today feels that the crude, grotesque pose drawings into which the child puts his loving, joyous, spontaneous effort, are worth far more to his interest and development than the joyless overworked drawings by which results were estimated in former days. To the conscientious teacher who, having cheerfully given her children the best help possible in pose drawing, yet feels at the close of the year that they have made but little progress, we would suggest the following plan: When the first school days come, give a pose lesson. Give it to the best of your ability. Even go to the trouble of writing the children's names on the papers, if they cannot yet write their own. Lay the exercises away and do not look at them till the fol-



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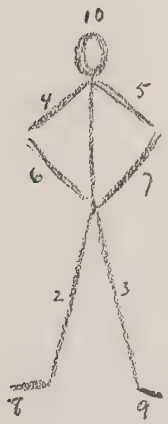

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lowing spring. Then try the same pose again and compare results with the first lesson. The drawings will still appear very crude, yet will undoubtedly show many encouraging evidences of growth.

Perhaps the pose was that of a child washing at a toy tub. The first set of drawings were more or less symbolical. (Fig. 1.) Pupils who saw the back or side of the child posing drew the same symbol as those having a front view. There was absolutely no action. Now you find that the children are using their eyes. In many cases you find they have represented the pose as seen from their position. (Figs. 2 and 3.) You have no reason to be discouraged. Educationally, pose work is particularly good in that the children must learn to concentrate their attention—to *see* when they *look*, inasmuch as the children can pose well only a short time. The lessons may also be made to correlate delightfully with the Language Work, the Changing Seasons, and the Special Days, and because of the variety of subjects from which to choose, there is little danger of monotony.

MEDIUMS FOR POSE WORK

Great diversity of opinion exists among Supervisors as to the best mediums and methods for teaching this work. Some advise brush and ink or water color, and some pencil or charcoal.

STRAIGHT LINE DRAWING FOR ACTION

Some teachers believe strongly in the value of straight line drawing for action, while others are less enthusiastic about it. If it be admitted that the main province of this work in the Primary Grades is to prepare the children for illustrative drawing, then the

5

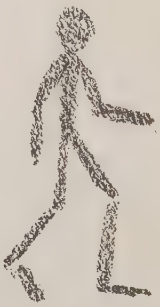
6

drawing of straight line figures has a real value, for we know of no better way by which children may be led to see and represent action than by the use of these exercises. They do not take the place of real pose work, and only an occasional lesson is needed to accomplish our purpose.

7

SUGGESTIVE LESSONS

A boy stands on the desk, facing the school; he stands very straight like a soldier and is given a pointer to represent a gun. Ask the children to hold their pencils the way he is standing. Ask them to draw one line to show how he is standing. It should be a vertical line. Let him lie straight on the table. Ask them to draw one line to show how he is lying. The result should be a horizontal line. Let him stand with side to the school and bow. A single straight line would not represent his position while bowing, and so two straight lines making an angle are drawn. Next let him stand with arms akimbo and feet far apart, and let the children tell how many lines it will take to show his position now. The children count the lines (Fig. 4) aloud while the boy poses, and then draw them to make the picture. Another boy takes a pose just as simple, and in like manner the children draw another "straight line boy." Almost every position and action may be shown in this way, Figs. 5–10. After the children have gotten the idea of action in this manner, let them go a step farther. Talk to them about the bones—the way our flesh and clothes cover them, and tell them that in the next lesson we will clothe our straight line children.



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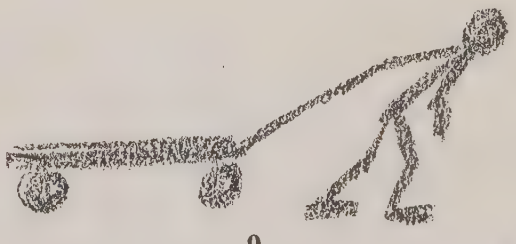

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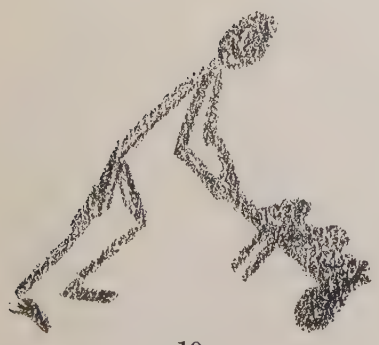

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11

CHANGING LINE PICTURES TO SHADOW PICTURES

Pose a boy and a girl and draw the action lines on the chalkboard while the pupils watch closely. Talk while you work, asking the children to notice how much you have shown in your first picture. (Fig. 11.) They will easily see you have shown two people, one taller than the other, and that you have made them appear very thin when in reality the children you are drawing are not thin. Show their real shape in some shadow pictures. Work over the skeleton figures, saying you are clothing them, until you have this result. (Fig. 12.) In clothing your straight line children take pains to retain the same action shown in Fig. 11. The children will be delighted with the final shadow picture you have shown them, and impatient to try it themselves. Let them do a straight line figure and then change it into a shadow picture.

12

The following incident is related to show how easily interest may be awakened in this kind of work. Once when the writer was passing out of a schoolroom, she saw some excellent action drawings in line pinned on the door. One was like this (Fig. 13), the difference in the size of the two figures probably being an accident. Taking advantage of this, and using brush and ink, she rapidly changed the skeleton picture into a shadow picture (Fig. 14), while making up a story to fit the picture, about the boy, who came to school late and was told by his teacher that it mustn't happen again. The imaginations of the children easily fitted the picture to the story, after noticing the position, size and clothing of the two figures. The children

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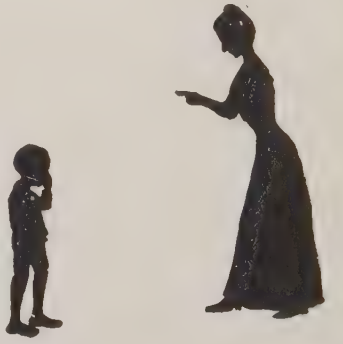

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had never tried to clothe their skeleton figures before, and a gale of delight swept over the room when they discovered how easily this could be done. Immediately afterwards, under the direction of the grade teacher, the pupils were given an opportunity to draw from a new pose in the same way, which they did with great enthusiasm and excellent results.

15

COLOR OVER ACTION LINES

As an easy sequence to these shadow pictures, simple color poses may be worked out in the same way. Fig. 15 shows a child's version of

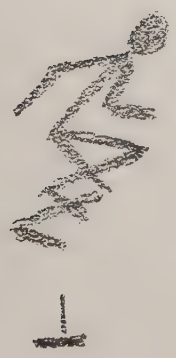
Jack be nimble,
Jack be quick,
Jack jump over
The candle-stick.

Probably a boy was asked to jump while the other children watched the action of his legs and arms during the performance, afterwards drawing such figures as these (Figs. 16, 17, 18) and covering the pencil lines with color to show the boy's red sweater, blue trousers, and black stockings. Although the colors are not shown in this reproduction, the effect may be easily imagined.

16

STRAIGHT LINE FIGURES IN ILLUSTRATIVE WORK

Exercises in pose drawing like those described will prove a great help in illustrative drawing. Children will learn not only to show action and proportion, but may be led also to show nearness and farness by varying the size of their figures based on the facts of observation. (Figs. 19, 20.) It should be noted, however, that while action drawing has a place of its own which nothing else can fill, it does not and cannot take the place of the regular pose drawing.



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19

REGULAR POSE WORK

The most commonly used medium is either a pencil with a large soft lead, or charcoal, which may be used for both outline and mass work. If mass work is desired, do not allow the children to outline the shapes first, but teach them to show the shape directly in the mass, using the pencil almost as though it were a brush. Fig. 21 is an outline, Fig. 22 is a mass drawing. In Fig. 22, one can plainly see that the girl's sunbonnet is lighter than her blue dress, and that her stockings and shoes are darker than her dress. No attempt should be made to show light and shade except in the very simplest way. Fig. 23 shows the effect when the shape is first outlined and then filled in. Such work should be discouraged at this stage. In some cities all of the pencil pose drawing is done in "mass;" in others it is done in outline.

Brush and ink are considered excellent for this work because they make it difficult for the child to show unnecessary details, such as shoe-buttons, polka-dots, etc. Plate K shows a few reproductions from children's brush and ink efforts in pose work.

BRUSH AND INK AND COLOR

By way of adding a little variety to the silhouette work, try an occasional pose drawing in brush and ink and one color. The use of red for the apples, doll carriage, sunbonnet, and watering-can in these pose drawings gives a note of color which delights the children and in no way detracts from the value of the lesson. (See Plate L.)

TIME FOR A POSE DRAWING

Fifteen or twenty minutes are usually allowed for a lesson in pose drawing, but that does not mean

20

Plate L

that a child should pose for that length of time. In doing the little action drawings, only a couple of minutes are needed for each pose, and the sheet, when finished, should contain a number of small drawings rather than one large one. In the more studied work where one position is used for the entire lesson, the model poses for a minute or two, then rests a minute, returning to the same position after each rest. Children do not need a long time for a drawing lesson of this kind. They do not know how to work slowly and carefully, and fifteen minutes for the work and five minutes for the distribution and collection of materials, is ample time. In places, however, where the period is only fifteen minutes, including the time for distribution and collection of materials, teachers must necessarily work at a disadvantage and must plan to cover less ground. Plate M shows four reproductions of pencil drawings made by Second Grade children.

21

WHERE TO POSE THE CHILD

The teacher's desk makes a good place to pose the children, for when a child stands upon it, he may be easily seen from all parts of the room. A large piece of manila paper may be used to protect the desk from being marred or otherwise injured.

COSTUME POSES

Reference was made to this subject in the Chapter on Drawing from Imagination, and much more might be said in this connection. A fur or lap robe and a cap pulled over the ears make an Esquimo pose which lends interest to the Agoonac Story. Diminutive Indian, fireman and soldier costumes, etc., are the proud possession of many a small boy who will bring

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them to school without urging, while, thanks to the imagination of the child, a newspaper folded into a cocked hat and combined with a flag, a toy gun, a sword, or a drum will give a variety of military poses at least. A boy who is invited to stand up before the children on some rainy day and let them draw his picture in mackintosh, rubber boots, and a big rubber hat is as proud as a king, and some rainy-day song or verse helps out the picture, as

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"In mackintoshes, rubber boots, with lovely big umbrellas
We dare the rain, defy the flood in these our storm dispellers.
Our big umbrellas we upraise, and 'neath their tent-like shelter,
We march and keep as dry as bones, nor hurry helter-skelter."

SUGGESTIVE VERSES OR SONGS

Getting the children into the "spirit of the lesson" is half the result, and whenever a verse is found which suggests a good pose, cut it out and use it. Here is one which would be fine for a gardening pose:

27

IN THE GARDEN.

BY W. E. KEYES.

Betty's watering the pinks,
  Arthur's pulling weeds;
Laura by the arbor stoops,
  Sowing foxglove seeds;
Tommy's in among the phlox,
  Raking carefully,—
Every child is hard at work,—
  Busy as a bee!

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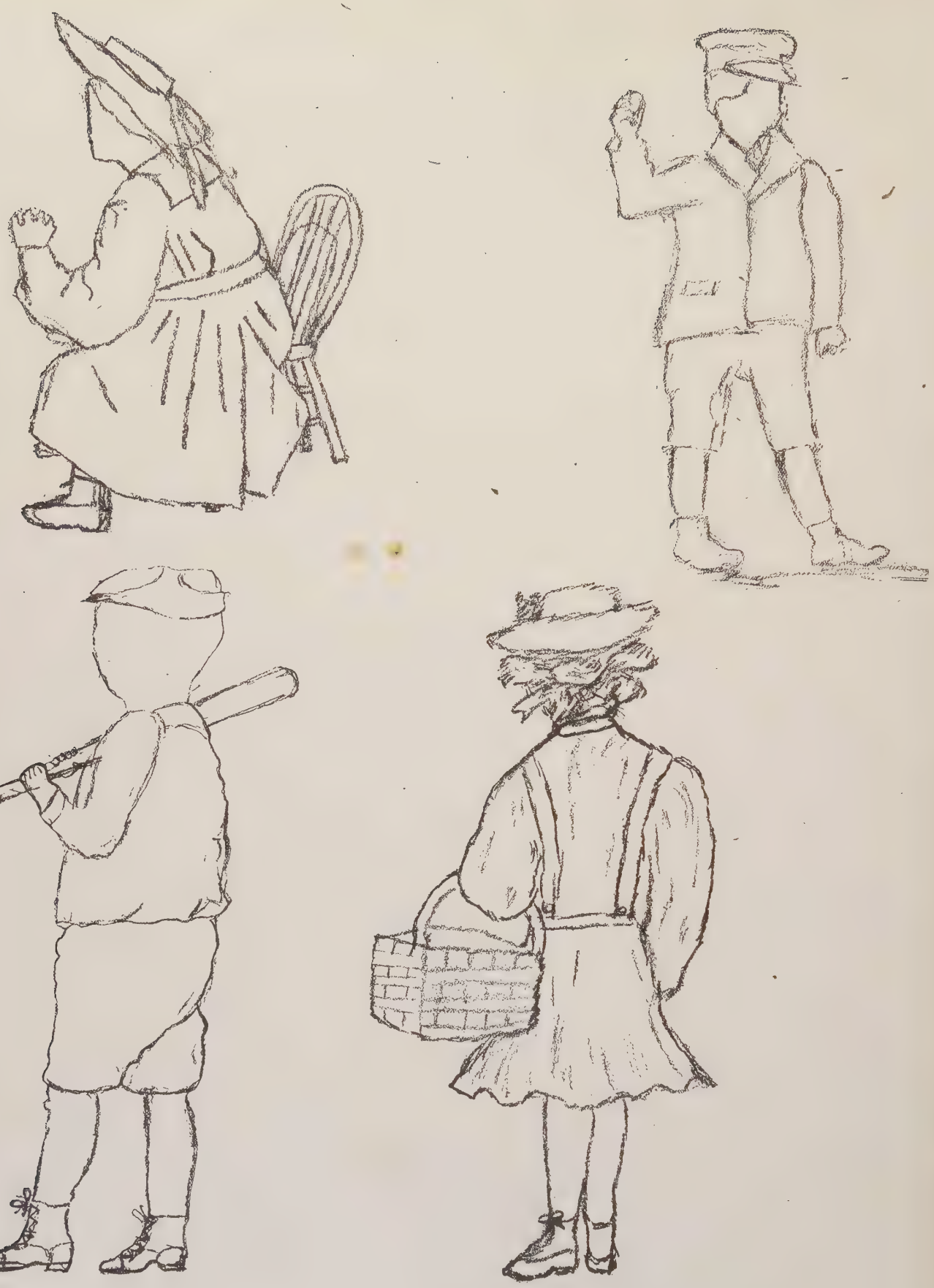

Plate M

Stout old Yellow-Belt, the bee,
  Visits every bed;
Glances at the gardeners,
  Shakes his dusty head;
Zigzags homeward with his sack
  Full of honey piled,
Thinking proudly, "Why, I've been
  Busy as a child!"

—*Youth's Companion.*

31

And what could be finer as an introduction to a kite-flying pose than this. Although the kite is stationary and pinned to the wall and the boy simply holds a string attached to it, he cannot fail to catch some of the spirit of real kite-flying after hearing the rhyme.

32

33

KITE-FLYING.

BY CAROLYN WELLS.

My kite goes up so very high,
I think that it must scrape the sky.
And when I pull it down, I'll find
Some blue stuck on to it behind.
It wags its tail like anything—
I have to have the strongest string.
It nearly pulls me way up-town—
It's just like fishing, upside down.

—*Youth's Companion.*

34

VARIETY Many teachers have the notion it will not do to have the children of the First and Second Grades draw anything but back views. This will result sooner or later in a deadly monotony and a consequent lack of interest. Children will get much more out of a difficult pose which interests them than out of a simple one which does not. They love variety.

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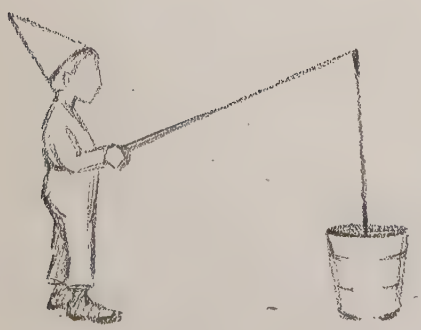

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OCCUPATION POSES

Children like poses which show some activity. Housekeeping poses, showing girls dusting, scrubbing, sweeping, or washing are always interesting to them. So also are the ones in which the boys represent carpenters, fishermen, hunters, soldiers.

SUGGESTED POSES

The following is a list of poses which should prove helpful, and any teacher will be able to add to the list such poses as she finds especially suited to her own conditions.

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- Seasonable Poses
  - Fall
    - Farmer boy bringing vegetables to market or carrying sickle.
    - Halloween poses.
    - Puritan poses
      - Boy with gun.
      - Girl with knitting or spinning wheel.
  - Winter
    - Sled poses.
    - Child bundled up to protect from Jack Frost.
    - Christmas poses.
    - Boy putting on skates.
    - Valentine postman.
  - Spring
    - Gardening poses
      - With rake.
      - With hoe.
      - With spade.
      - With watering-can.

- Miscellaneous Poses.
  - Sweeping.
  - Fishing.
  - Painting.
  - Pulling.
  - Pushing.
  - Carrying pail.
  - Climbing.
  - Drumming.
  - Digging.
  - Bowing.
  - Washing.
  - Ironing.
  - Carrying banner.
  - Etc.

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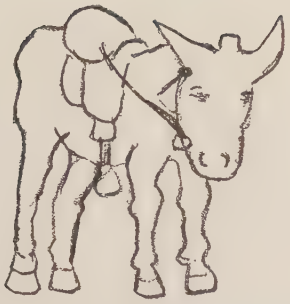
IV. DRAWING FROM ANIMALS

The chapter on animal drawing follows immediately the one on pose drawing because they are so closely related in method, and because power gained in the former may be immediately applied in the latter and under practically the same conditions. The chief difference is that the children are more tractable for the poses than their furred and feathered friends. The tendency of animals, however, to constantly change their position stimulates quick accurate observation on the part of the children.

DRAWING ANIMALS OUT-OF-DOORS

If your school is so situated that there is a horse, a cow, a goat, or a donkey, in some neighboring lot or yard, you have ideal conditions for an occasional animal lesson, for these large animals stand much more quietly than the smaller ones which are brought into the schoolroom for study. Besides, most animals are less nervous and restless when in their own environment than when taken out of it and into the strange surroundings of a school, and the presence in some cases of their hereditary enemies. In a few favored schools which chance to be located near a city park in which a Zoo is maintained, the children have had some fascinating lessons in drawing buffaloes, deer, bears, and ostriches. Standing outside of the grating, pencil and pad in hand, the children have tried to tell all about the shapes of these crea-

tures, and their keen interest so stimulated their sense of observation that the results were most creditable. The swans in the park lagoon have frequently served as objects for the children to draw. Very often a pet pony or burro has been brought into the school-yard and has furnished the children with a fine subject for a drawing lesson.



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PREPARATION FOR OUT-OF-DOOR LESSON

It is a great treat for the children to take paper, pencil, and a book on which to rest the paper, and go out of doors for a lesson, but before leaving the room they should be prepared in a measure for the lesson. By careful questioning the teacher should direct the attention of the children to leading characteristics in the form of the animal they are about to draw.

If it should happen to be a donkey, she would want to direct attention especially to the ears and tail, comparing with the horse with which they are more familiar, having the children tell in what respects the donkey is like and unlike a horse. Impress upon them that they are going to tell in their pictures just how the donkey looks; that they are going to tell his shape when looked at from the side, from the front and from behind. If the teacher has some toy animal to show the children, she can, by placing the toy in various positions, make clear why there will be a difference in the pictures of the donkey, depending upon whether he is seen from the side, the front, etc. Even small children may be led to understand that what they see when they look at the donkey depends

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upon where they are sitting or standing when they draw. If the teacher is clever with her chalk, she can illustrate her meaning by a few rapid strokes on the chalk board, but these should be quickly made and as quickly erased. The success of the lesson depends largely upon the way in which the preliminary work is done.

4

PLACING THE CHILDREN

An out-of-door lesson should never be given when the weather is such as to threaten the health of the children from exposure. If, however, the day is warm and bright and the ground dry, the children may sit on the grass in groups of eight or ten, with these groups not too widely separated. This plan is better than massing all of the children together. Each child can get a better view of the object and at the same time this placing will ensure greater variety in the drawings on account of the greater variation in points of seeing. Sometimes the boys sit on the fence while the girls stand and look through the bars. Sometimes the steps of the schoolhouse are used as a "grand stand," and, as before suggested, a pet pony or goat is brought into the school-yard for a drawing lesson.

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If the children are arranged in groups or along the fence, it is an easy matter for the teacher to pass in and out among them with a suggestion for this child and a word of encouragement for that. In case the school steps are used, she will find the top step a fine vantage point, and seated just above the children, she can view the work of the entire class and frequently give suggestions that are needed by each

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and all. Occasionally, some boy or girl from an upper grade, who is especially talented, assists the teacher in these out-of-door lessons.

7

FREQUENCY OF OUT-OF-DOOR LESSONS

This work depends largely upon local conditions, such as climate, location of school, number of pupils, etc., but generally speaking, such lessons should be given as often as the time assigned to drawing, and the other drawing work will permit. Rightly taught, the work has great value, strengthening the children's powers of observation and expression, stimulating their interest in nature study, and furnishing material for their language lessons.

DRAWING ANIMALS IN THE SCHOOLROOM

Out-of-door lessons are impossible in many city districts, and in such cases the animal should be brought to the schoolroom. Pet dogs, rabbits, parrots, chickens, geese, and pigeons are suitable for such lessons. Provide your animal, either by bringing it yourself or by having it brought by the children. If you depend upon the children to bring an animal for some particular lesson, you would better not depend upon any one child, as he is quite likely to forget. We recall instances, however, when such was not the case. In a district where fowls are plentiful, we knew a teacher who asked eight of her boys to bring a rooster, thinking she would be sure to get one specimen for the painting lesson in the afternoon. Contrary to her expectations, they remembered "to a man," and eight crowing, flapping birds held by eight red-faced boys awaited her arrival when school opened. It was to say the least an "embarrassment of riches."

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It is not a bad plan to use two animals widely differing in shape and proportion for one lesson, for instance, a pigeon and a rooster or a bulldog and a terrier, alternating the pose of one with the other and thus bringing out the characteristics of each more strongly. If the lesson is limited to fifteen minutes, as it is in a few places, it is advisable to devote the entire period to one animal.

12

POSING THE ANIMAL

The teacher's desk makes a good "model stand" on which to place the animals, after all other objects have been removed and it has been covered with newspapers. The animal should be made to feel at home. A few cabbage leaves for the rabbit will insure some very interesting poses and will help to keep him quiet. Corn sprinkled over the desk for the pet rooster will be much appreciated by his royal highness. It is not necessary or desirable that the animal remain rigidly quiet, even were it possible. Much of the value of the lesson depends upon its liability to move at any instant, thereby making the children alert and quick in their drawing. However, the boy or girl who owns the pet, if a pet animal has been brought, can stand near the desk and occasionally quiet it with a word or a comforting stroke of its fur or feathers.

13

SUITABLE MEDIUMS

For the out-of-door lesson, the pencil is probably the best medium, but for those that are given in the schoolroom, charcoal, crayons, brush and ink, or water colors may be used.

The parrot is especially fine for painting on account

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GOOD SUBJECTS FOR WATER COLORS

of his bright plumage, but he is quite a rare bird compared with the rooster, which can be found in almost any district. There is no better animal than the rooster for representation in color. He is excellent for pencil, or brush, or ink, but for treatment in color he is hard to excel because his shape is so characteristic, and because his colors are so rich they appeal very strongly to the children. The chief points to be given prominence in studying the rooster are his small head, his comb, his arched neck, the short distance between his neck and his tail, the height of his head as compared with that of his tail, the slant of his legs and the shape of his feet. Children always draw the feet of any bird or fowl as though the creature were balancing on tip-toe. A few strokes of your chalk or brush will show them that the claws are more nearly level than upright.

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In this connection, it may be well to call attention to the importance of studying carefully the feet and legs of any animal before drawing it. The characteristic shape of many animals is determined largely by their legs—whether they are straight or bent, thick or slender, slanting or vertical, and by the way in which they are joined to the body. In drawing birds, children almost always place the legs under the middle of the body instead of farther back, and they frequently forget to notice that the legs are seldom vertical.

REPRODUCTIONS

Plate N shows reproductions from the work of First and Second Grade pupils. Notice that although

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PLATE N

the work is very crude, the children have grasped the distinguishing features of each rooster and have shown them in their paintings. They were encouraged to dip the colors directly from the cakes of paint and to put them on the paper with no mixing in the box. Those that look flat and dull in color were probably done by mixing a wash in the box cover.

20

WHEN ANIMALS CHANGE POSITION

There should be no attempt to make large, finished drawings of the animals. The animal moves so often that such a thing would be quite impossible. The children should start anew each time the animal changes his position, and the sheet at the end of the lesson should show a number of small incompleted sketches rather than a finished one of large size. Frequently, there will be only the beginnings of many sketches when the lesson is over. Notice in the marginal sketches which are reproduced from children's drawings, how they have worked in this way.

21

MEMORY SNAP SHOTS

An occasional lesson may be given by first selecting some animal which is easy to draw, like the rabbit. Place him on the desk, and after the children have looked at him for a few moments (if he remains in one position for that length of time) remove him from sight and let the children draw from memory what they saw. Then place him on the desk in some other position and let them try again. This is always interesting and may be made a fine exercise in quick observation. Do not expect too much, for the children often do the most unexpected things. An Ohio teacher related that in giving a lesson from the

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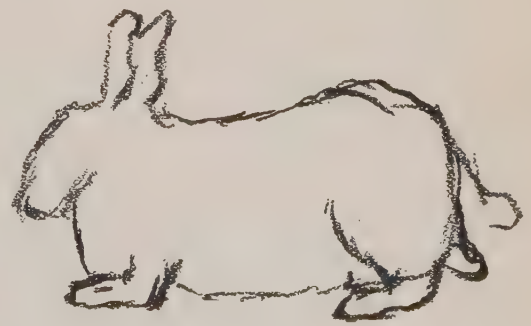

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rabbit in her room, she called attention to its long ears, its little stubby tail, etc., and then set the children to work. One little fellow produced this result (Fig. 28) and explained to the astonished teacher that it was bunny's two ears, two eyes, mouth, body, and tail.

DRAWING FROM STUFFED BIRDS

Teachers often ask if they cannot have pupils sketch from a stuffed bird which is sure to "stay put," as one little fellow expressed it, instead of from live specimens, which cannot be counted upon to pose quietly. There seem to be two reasons why this would be inadvisable. First, such a plan would destroy the chief value of animal drawing, namely, the quick, spontaneous effort of the children to take in all they can at a glance and to work rapidly and with concentration—to get all they can before the model changes its position. In the second place, the interest and delight with which the children study the rooster or parrot, and try to show how he looks in this position or that, does not extend to the poor dead bird, standing motionless on his perch. "Is he awfully dead?" asked one little child in an awed whisper when a stuffed robin was put before him to draw.

26

DRAWING TOY ANIMALS

Sketching toy animals comes more under the head of object drawing than animal drawing, but a few words regarding it may not be amiss in this place. A rocking horse or a Teddy Bear are splendid objects to draw, and there are other toy animals which are made so well that the children actually get a good idea of proportion from drawing them. The jointed elephant which is a part of the "Humpty Dumpty

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Circus," and which is so constructed that trunk, legs, head, and even ears are movable and adjustable, and which may be made to stand in any number of most natural positions, is a model which is most delightful to the children. The author believes that were she teaching in a Primary Grade, she would possess herself of this toy as a part of her equipment.

29

COLLECTING PICTURES

The study of pictures is a great aid in familiarizing children with various animal forms, and teachers will find that a collection of pictures is invaluable.

Encourage the children to bring pictures of animals to school. They will take delight in doing this, and you will be surprised to see how many pictures are brought in response to your request. The newspapers, magazines, old picture books, and souvenir postal stands will furnish their quota. In one room we know, over one hundred and fifty pictures of dogs were brought by the children, and from these the teacher selected a hundred that were good enough to mount on manila paper. To these she added a few especially fine ones which she cut from her own magazines or begged from her friends, and altogether the collection when completed and mounted in a book was the most delightful one of dog pictures we have ever seen. In this book his canine majesty is depicted under every possible emotion from deep grief to violent joy, and in almost every position.

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From this collection of pictures the children learned the characteristics of various dogs, so that they were able to tell very readily the difference between a collie

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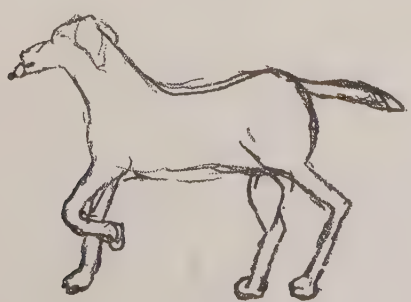

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and a bull-dog, a greyhound and a terrier, a spaniel and a beagle, etc. It is not to be wondered at that during the animal drawing which followed this picture study and in which live dogs served as models, the children evinced unusual interest with a high average of results.

33

AN ANIMAL GAME

Another teacher made a collection of animal pictures, and, after mounting them on cardboard, cut each picture into six pieces. Occasionally, on a Friday afternoon, the children played the following game instead of doing the regular drawing work. The small pieces were mixed up and each child was given a certain number of pieces which he laid on his desk, sorting to see what he had. The teacher next asked every child who had a part of a horse picture to stand. These children then brought the sections to the table or to an empty seat and arranged them so as to form the complete picture. In like manner, various groups of children arranged the other animals. To them it was a game, but in reality they were learning much which would be put to practical use in their drawing later.

34

WALL PICTURES

In choosing pictures for the walls of a Primary room, select one really fine animal picture, if possible. One reproduction of a Landseer or a Bonheur, a Van Marcke, or a Troyon is worth more than many pictures of less merit.

V. DRAWING FROM THINGS

No kind of drawing has undergone a greater change in the method of teaching it than this. The days when young children were given wooden blocks (the simple geometric solids) to draw, after touching and counting their edges, corners, faces, and surfaces, have happily passed away. Drawing from objects has now been made most interesting by letting the children draw things which play a part in their environment and their activities instead of those early geometric abstractions which could make no intrinsic appeal to the childish mind. A Drawing Course in which drawing from objects received little attention would be like a building with a weak framework, and this weakness and instability would be detected not alone in lack of power to draw things as they appear, but in story drawing, in the color work and in all other kinds of drawing as well as in the making.

PROVIDING OBJECTS

Several things must be considered when preparing for and giving a lesson in object drawing, not the least important of which is to provide a suitable object or suitable objects. It was a wise woman who, when asked for her recipe for cooking a hare, said "First catch your hare." The discriminating selection of an object or objects should just as surely precede a lesson in object drawing. Many schoolrooms are completely barren of anything suitable for this kind of lesson.

There is, to be sure, the much used waste basket. But it is not a very interesting thing at the outset and when it has been drawn as often as the teacher finds "object drawing" designated on her program, it loses any charm it may once have possessed. Besides, the children usually work with more interest when something is put before them with which they are not so familiar and which is more in the nature of a surprise to them. They have seen the waste basket day after day and consequently do not use their eyes when asked to draw a picture of it, but draw more from imagination than from observation. It is not difficult to plan ahead for an object, the teacher bringing it into the schoolroom or having some pupil do so. Some schools include in their collection of "still life" not only the beautiful and inexpensive pottery now so available and used chiefly in the upper grades, but crocks, kitchen and garden utensils, and a few large toys, such as a cart, a wheelbarrow, etc., to be used in connection with pose work or object drawing. In many places the teachers ask the children to bring to school old leaky teapots, coffee pots, kettles, watering cans, etc. These are kept in some closet or corner of the basement, and prove a never-failing source of supply for every grade when object drawing is on the program.

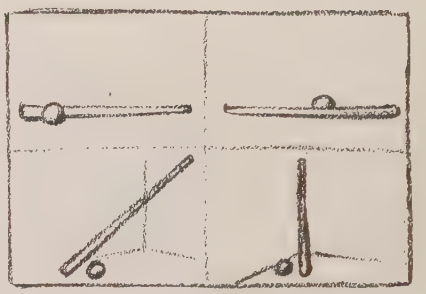
CHOOSING SUITABLE OBJECTS

Not only should one provide an object for the lesson, but it should be a suitable one. A child will draw things which interest him with much more observation and spontaneity than things which do not. A wooden sphere is doubtless the easiest thing which

could be placed before him, but it is cold and meaningless. He will draw circle after circle to represent it, but mechanically and without interest. If you give him the sphere in the form of his big brother's base ball, putting the bat with it, the story is a different one. You may possibly choose to have him make a large drawing on one side of the paper (Fig. 1), and on the other side several smaller ones for practice in quick observation.

1

The children may divide the sheet for the smaller drawings into four equal spaces by lines, and in the four spaces thus formed they may make one-minute sketches to show how the ball and the bat look when placed in different positions (Fig. 2).



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While drawing the ball and bat how the children would enjoy having a base-ball pose. The results might be damaging if the action were carried too far, but one is sure the lesson would not be without interest and delight for the children (Fig. 3).

DEVELOPING QUICK OBSERVATION

Cut a sheet of paper into any odd form (Figs. 4, 5, 6). Hold it before the children for a minute, slowly passing your fingers over the margin to call attention to direction, slant, etc. Put it behind you and let the children draw or cut the shape as they remember it. Instance after instance could be given showing how this kind of work has developed the observation of children. It not only trains them to observe quickly but they are stimulated to accuracy by the rivalry which the exercise arouses and the desire of each to excel the others.

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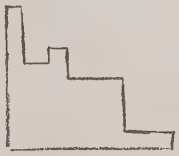

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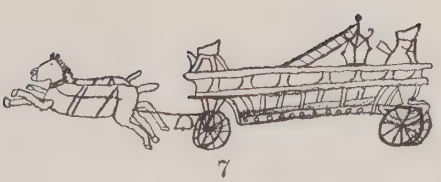
INTERESTING OBJECTS

Just as the drawing of the baseball will prove much more interesting than the drawing of the geometrical sphere, so will there be more inherent interest in the drawing of a berry box or a milk can than in the drawing of a cube or cylinder. Children's toys are fine for object drawing—Noah's ark, Teddy Bear, sled, wheelbarrow, cart, fire engine toys (Fig. 7)—indeed any of the hundreds of toys which interest them so much. If the locality is such that toys are scarce, there are always tools at hand, such as hammer, ax, saw, etc.; garden implements, such as watering can, spade, rake, shovel, and hoe, and kitchen utensils, including teakettle, rolling-pin, pail, dipper, etc. Potted plants are also excellent for this work. Peach, market, and clothes baskets are good subjects. We once saw a fine lesson given in a school located in one of the poorer districts of a large city, with the clothes basket for a subject. Two of the children had been asked to go to their home near by and bring a clothes basket. The teacher had seen the basket in a neighboring yard and had asked the mother if she would loan it. The children came back with the basket and their baby brother asleep in it, for it served as his cradle. While the lesson was in progress the baby awoke and popped his head and arms above the basket and the children added him to their pictures. It goes without saying the result was most interesting.

DRAWING FROM BLOCK BUILDING

Although it is now a rare thing to require little children to draw the wooden type models, these blocks



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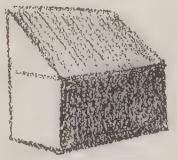
may be used to splendid advantage in block building from which pupils may draw. The suggestions offered in the marginal sketches may prove helpful. The playing blocks belonging to the children may be brought to school if there are no blocks furnished for the school, and many interesting lessons in building and drawing may be evolved therefrom.

8

PLACING OBJECTS

If the object is large, like a watering can or large kite, it may be seen easily by all the children, the former by being placed on a chair, which in turn is placed on the teacher's desk; the latter by being pinned to the wall in the front of the room. If, however, the objects are small, several should be provided so that each child may plainly see the thing he is trying to draw. We once visited a room where fifty primary children were trying to draw one little china cup which stood on the teacher's desk. It was scarcely better than no lesson. There should have been "desk boards" placed across the aisles resting on the desks and at least seven cups placed as shown by the crosses in the diagram on Page 135. For this purpose any ordinary board will answer. Boards upon which dress goods are wound are often available at the dry goods stores. These are light and easy to handle, and a set of them on each floor of a building will be sufficient. Many teachers prefer to have their own desk boards to avoid confusion. The teacher who thinks this causes too much trouble and takes too much time should remember how much more time and trouble are involved in placing chairs, tables,



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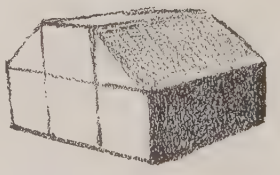

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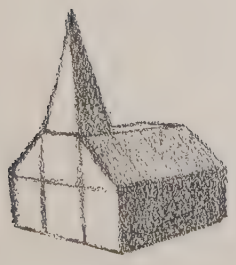

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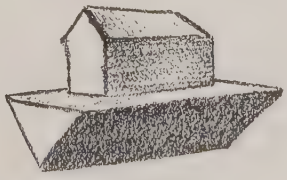

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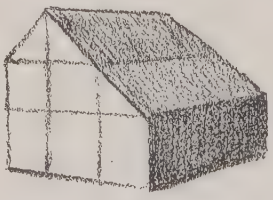

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boxes, etc., in the aisles on which to place the objects to be drawn. A little trouble at the outset is worth while, as the desk boards remain as a permanent convenience for this work. Let one boy be responsible for placing the boards across the aisles properly and returning them to their place after the lesson.

14

OBJECT AND BACKGROUND

An object may be seen much more easily against a plain background. For instance, if the children are to draw a coffeepot, throw your white apron over the back of the chair which has been placed on the desk to hold the object, and let this white surface serve as a background against which the form of the object may be seen plainly. For the smaller objects such backgrounds may be used as are suggested on Page 26 in the Chapter Drawing from Nature.

PRESENTING THE LESSONS

Put the same animation and sparkle into the lessons which make the language lessons so delightful when conducted by a good teacher. In doing this each teacher must devise her own methods of presentation and put her own personality into the work. Personifying objects often appeals to the children. Perhaps you have arranged a pail and a dipper (Fig. 14). Talk about the large Mrs. Pail and the little Miss Dipper. Have the children note their positions and let them show by gestures how Mrs. Pail holds her hands clasped above her head, and how Miss Dipper holds her arm out as though she were pointing, etc. (Figs. 15 and 16).

15

CHANGING POSITION OF OBJECTS

Objects may be turned and drawn as they appear in each position (Figs. 17, 18, 19). This may be

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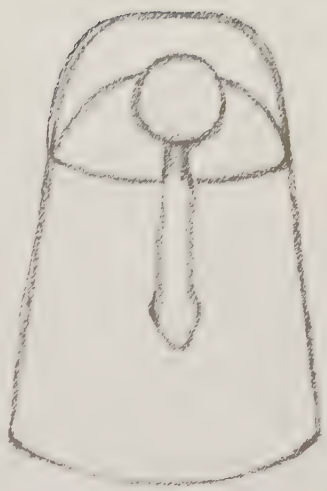
done in one lesson, or, if the object is difficult, the work may cover several lessons. For instance, the watering can looks very different according as we see the front, side or back. Remember also that each child in the room sees the object from a different position and therefore does not see exactly the same thing, although he is looking at the same object. Try to have him show what he sees. If he does not see the spout, he should not draw it. Do not draw a picture of the object on the chalkboard. This is deadly to the development of power in the children.



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WHAT TO WORK FOR

You cannot expect great results from small children, but if you work in the right way and toward the right end, you may be sure you are laying the right foundation for greater results later. The main object of this work is to quicken the child's observation and to help him express truthfully what he sees in so far as he is able. If you wish him to express the big facts of proportion, action, etc., how do you set to work?

18

Let us suppose that you have chosen for the lesson an umbrella. You choose this because the day is rainy, and the umbrella may be easily seen. You have placed the umbrella on your desk against a white background. Paper and pencils are distributed and all is ready. You first ask the children to turn their papers in such a way as to make the drawing fit the space. This is better than to show them how to turn the paper. You ask them to show you (by a gesture) how the umbrella is standing—whether it

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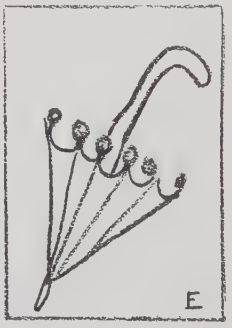
stands "straight up" or slants, and if the latter, which way. Then let them draw one line on their paper to show how the umbrella stands. Let it be a "secret" line, that is, drawn so lightly that no one can see it easily but themselves. Pass around quickly and see if they have the idea. Many will be found right, but some will be found too short. Tell the children you want long umbrellas, not stingy ones. You have now covered the first stage (Fig. 20, A). Have the children study the umbrella again and find out how much of it is handle, how much cloth and how much tip. Let them make marks to show the divisions (Fig. 20, B). Call their attention to the way the cloth part looks, the way the ends of the ribs group themselves closely around the handle, etc. Let them draw. You were looking for something like C or D. What you found were drawings more like E and F. But do not become discouraged. You have probably given a good lesson judged by child measure. Teach as well the next time, and the next, and the results will take care of themselves.

SIZE OF DRAWINGS

Among young children there seems to be an almost universal tendency to draw too small, and this tendency must be overcome before there can be any real freedom in the work. The teacher can easily show her preference for large drawings by judicious praise of such efforts, and by referring to the small and cramped ones as "stingy drawings" or in some other equally expressive terms. One teacher, in whose room the work showed exceptional freedom and bold-



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ness, explained her way of obtaining these results as follows: She said they always used 9x12 manila paper when drawing with charcoal, and 6x9 when drawing with pencil and for water color work, urging the children to draw large by every argument which occurred to her. She placed great stress on drawing first a few suggestive lines ("blocking in"), claiming if the first lines and shapes are cramped and dwarfed, the finished drawing will be so. When, however, a child persistently made tiny drawings, she said she resorted to the expedient of giving him a very small sheet of paper, telling him it was wasteful to give him a large sheet since he never used but a small part of it. He was assured that just as soon as he wanted to draw larger, he could have a larger sheet. She increased the size of the sheet gradually as he learned to draw larger.

Another teacher accomplished the same end by hanging up an old sample of wall paper, as mentioned in another chapter, letting some pupil who had made an especially large and good drawing of some object, take a piece of soft charcoal and make a large drawing on the back of the wall paper which was kept on exhibition for a day or two.

TECHNIQUE

In the old days when school drawing was in its infancy, great stress was laid upon the manner in which the child should hold his pencil in order to get the "broad gray line" which seemed to be the end of all drawing work. The children were given many drill exercises in pencil holding, according to

fixed directions, and the luckless child, who grasped his pencil too near the point, received extra drill in order that the uniform rule might be enforced with every pupil. We now show the pupil how to hold the pencil in the way that gives the most freedom, recognizing that the thing we are striving to develop is not power to hold the pencil at a given angle or in a hard and fixed position, but first power to see and then to express with their pencils what they see. The child who holds his pencil in a cramped, tense grip so as to make freedom of drawing impossible should of course be shown the better way of holding it. But to go to the pupil, who with intense interest is trying to make the spout of his teapot look just as he sees it, and interrupt his eager effort by asking him how he is holding his pencil, would be like interrupting the happy song of a child by asking him about the position of his larynx.

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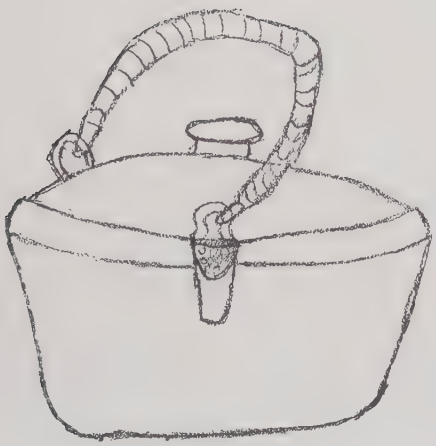
There comes a time when technique is given its necessary place—and a very important place in the drawing work, but that time may wisely be postponed until the child is well along in the grades.

MARKING THE DRAWINGS

Almost the first thing which the child learns in school is how to write his name, and he should mark every drawing he makes, even when his writing is uncertain and almost illegible. As soon as possible he should learn to add the date to his signature. Throughout the entire school course, every drawing should bear the child's name and date of lesson. There should be a uniform place for these on the sheet for



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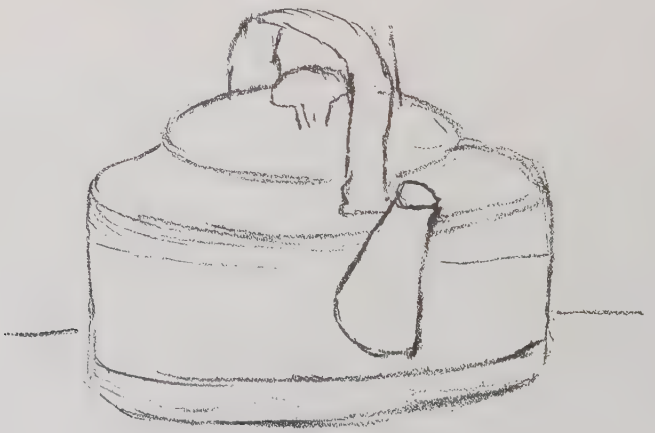

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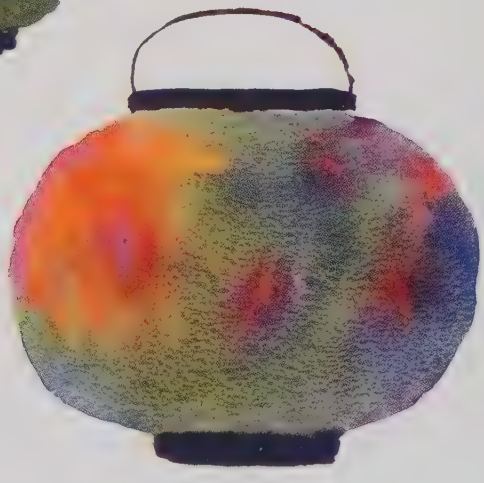

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PLATE O

convenience in looking over the work and because it identifies the work and contributes to its appearance in case of exhibition. Some Supervisors ask to have all drawings signed on the back, while others prefer to have the name placed in the lower left hand corner of the drawing side, and the date in the lower right hand corner. Again, the signing of the pupil's name to a drawing gives him a certain feeling of responsibility, and is an added incentive to best effort, for even primary children soon learn that if the work is unsigned, neither carelessness nor excellence can be traced to the individual who is responsible for them.

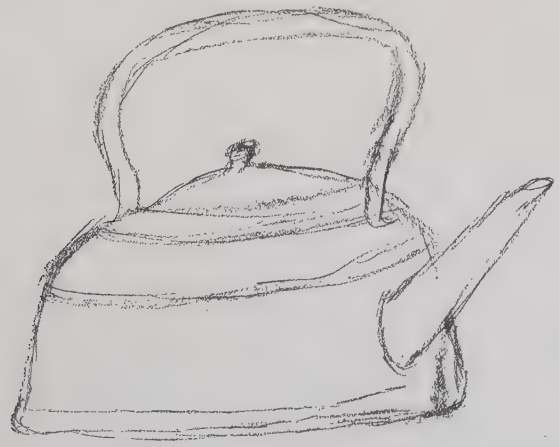
24

ERASERS

Erasers should not be used by pupils in the primary grades. Their use would encourage carelessness and lead to untidy results. If available at any time, the freedom and spontaneity of the work would be impaired. The children should use very light lines ("secret lines" as we have termed them elsewhere in this Chapter) for blocking in the drawings, covering these up with heavier lines or with the mass work in the finished drawing.

OBJECTS IN COLOR

In addition to the flowers, fruit and vegetables which furnish such fine color lessons, let the children try occasionally to render other objects in color. If a bit of pottery is chosen, work only for the local color and the form. For instance, a green vase in which you might see high lights and graduation of light and shade (Plate O, Fig. 1) would simply be green to the child (Plate O, Fig. 2), and it would be wrong to attempt to force him to see anything else at this stage.



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He has many years before him. If water color is the medium, do not let the pupil outline with pencil, but let him "wash in" the shape first with water, and then paint his green wash over the moist surface. Chinese lanterns are fine for any grade. In the first grade there will be little or no perspective, but let the child work to tell as much of the truth as he can about the form and color of the lanterns. Do not let the children paint simply fancy "make believe" lanterns (Plate O, Fig. 3). Hang up a real lantern and encourage them to tell as much as possible with their brushes about its true shape and color.

Avoid the hard lines and edges (Plate O, Fig. 4) by having the children first paint the form of the lantern in clear water, washing in the color on this moist surface (Plate O, Fig. 5). Show how the colors may be made to blend by this method. Do not expect to make artists of all the children any more than you expect to make bookkeepers and expert accountants of all the children who study arithmetic.

NOTE. —Figures 21 to 25 inclusive of this chapter are reproductions of pencil drawings done by primary children.

VI. PAINTING AND COLOR

Those who have studied the effect of color upon children say that working with bright colors under careful and wise direction contributes to the development of child character. To paint the school room walls a bright red, however, they say would be a harmful thing to do, for, although stimulating to mentality when used moderately, when used in large masses, it tends to over-excite the mind, causing nervousness and lack of self-control. On the other hand, exercises involving the discriminating and moderate use of bright colors may be made to serve a good purpose in developing the color sense.

Children love color before they go to school. They sense it and crave it almost from birth. They may be taught how to make it and use it at school, but the love for it seems to be inborn. Apparently, the more barren and colorless the environment of a race or an individual, the more passionate will be their craving for color. The Indians of the Western plains paint into their gaudy designs all the hues which nature has denied them in the somber alkali desert which serves as their stage setting. The woman of the dingy Ghetto obeys the same instinct, when she ties around her neck the glaring kerchief and decks herself with the bright multi-colored beads or artificial stones which appeal to her love of color. To take

this inherent love of color and direct it to an appreciation of harmonious and truly beautiful color is one of the provinces of the school, and it may be the happy privilege of the primary teacher to open the door through which the child may enter into the kingdom of beauty. Children are veritable barbarians in the absence of a discriminating taste, and when they enter school the most glaring colors and the most antagonistic combinations appeal to them more strongly than the less intense colors in harmonious relation. The earlier color exercises should aim to gratify the child's craving for strong color while leading him to finer discriminations in color relations and harmony. The full development of these finer discriminations will be the work of years, and we should no more expect the primary child to surrender his love of strong color for a love of the more subtle and subdued tones than we should expect him to turn with joy from his Fairy Tales or Mother Goose rhymes to Shakespeare's plays or Browning's poems.

The flowers and objects which are chosen for early painting should be rich, intense, and brilliant in color, because the painting of these objects satisfies the child's desire for bright colors, and because he is incapable of producing the more subtle tones. This subject is treated in the Chapter on Drawing from Nature under Flower Painting. Besides lessons in which the aim is to see and represent form and color correctly, there are many delightful exercises with color sense training for their chief motive. Some of these exercises are given

in the following pages, and it is hoped they may suggest many others which will be equally helpful.

PAINTING COLOR WASHES

Let the children paint flat washes showing tints of the primary colors, red, yellow, and blue. Let them paint panels without first drawing enclosing lines with pencil. In painting a "flat wash," the child should first moisten the entire surface of each cake of paint by filling the brush with water, and drawing it across each one in succession. Then into one of the compartments of his paint box let him dip enough water for the wash—say about a teaspoonful, for an oblong of ordinary size. After this, let him color this water the desired tint, and beginning from the top paint downward from left to right, always working with his brush full of the tint. The papers should be six by nine inches in size, and when finished will be like Figures 1, 2, and 3. In the same way washes of the secondary colors may be made (Figs. 4, 5, and 6) by mixing red and yellow for orange, blue and yellow for green, and blue and red for violet. These panels should be saved and utilized as backgrounds for brush and ink work.

The child who painted the spray, Plate J, Fig. 2, used a tinted background which was done at the time of the flat wash lessons just mentioned.

In schools where the tinted papers are not available for use by the children, these color washes may be saved and used in making strips for weaving or in connection with the lessons in Paper Cutting, or in the making of little booklets for Number Lessons, etc.

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OTHER SUGGESTIVE WASH EXERCISES

An exercise which affords opportunity both for color mixing and the study of color relation is based on the following rhyme:

Tom Tinkum had six toy balloons,
And all of these were white;
He took his paints and took his brush
And worked with all his might.
"The first one of the row," Tom said,
"I'll paint my very brightest red,
And then I'll mix my red with yellow
For orange," said the little fellow.
"And now I'll paint a pretty one
All round and yellow like the sun.
By mixing yellow with my blue
I'll get a lovely bright green hue.
Of blue my next balloon shall be,
The color of the sky, you see.
And now my red and blue I'll mix
To make a violet—number six."

Have the children draw the pose from a child, afterward adding the balloons (Fig. 7). Here is another rhyme which may be recited to the children in giving such a lesson:

"The man who toots the big tin horn and has the toy balloons to sell,
I'm sure would have a lot of interesting things to tell.
He must know the secret forests where the toy balloons all grow,
And I think that when they get away, he knows just where they go.
I wonder if they wander round until they get back home?
Or if the man up in the moon doesn't sometimes capture some?

7

It may be all the toy balloons that bounce and bump
away
Meet somewhere up above the clouds like little folks
at play.
And never stop their romping game away up there so
high,
Till captured by the witch who sweeps the cobwebs
from the sky.
The man who sells the toy balloons might tell me
how it is,
But he only passes down the street and toots that
horn of his."

8

SEAT WORK

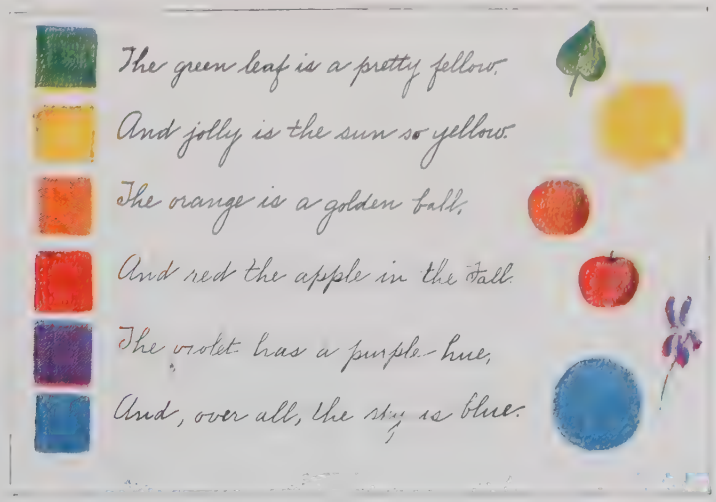
The following exercise is excellent for seat work. Each child cuts an oval tablet. He traces around this six times with his pencil and then colors to represent the three primary and three secondary colors. After this, he cuts out these ovals. His basket is cut free-hand (See Page 105), and the ovals and basket are mounted on tinted papers.

EASTER EGGS

Humpty Dumpty has country cousins,
Who come to the city in spring by the dozens;
They make such a brilliant show in town
You'd think that a rainbow had tumbled down—
Blue and yellow and red and green,
The gayest gowns that ever were seen;
Purple and orange and oh! such style,
They are all the rage for a little while;
But their visit is short, for no one stays
After the Easter holidays.

—*Woman's Home Companion.*

Children take great delight in working out the following exercise. The page (Fig. 9), when completed,


The green leaf is a pretty fellow.
And jolly is the sun so yellow.
The orange is a golden ball,
And red the apple in the fall.
The violet has a purple hue,
And, over all, the sky is blue.

9

contains the rhyme and colored squares as well as crude little illustrations to represent leaf, sun, orange, apple, violet, and sky. The paper must be nine by twelve inches in size to allow for the exercise.

The green leaf is a pretty fellow,
And jolly is the sun so yellow;
The orange is a golden ball,
And red the apple in the Fall;
The violet has a purple hue,
And over all, the sky is blue.

RAINBOW DOLLS

A most delightful lesson in color may be given by using a set of "rainbow dolls." There should be twelve dolls dressed in the six leading and six intermediate spectrum colors (Figs. 10 and 11). The children may play many games with them—games which are in reality the best of lessons, and the boys usually enjoy them as thoroughly as do the girls. Sometimes the various children choose the one wearing the "prettiest color." Then they are placed in a row on the chalk rail in order of choice by the children. For instance, if the red doll is chosen, it is placed first in line. Then some child chooses the doll most like red. It may be red-orange or red-violet. Another follows and chooses the doll most like this last, and so on till the twelve dolls are arranged in a row, showing color relationship. Talk about relatives and how relatives often resemble each other and how people are often named after their relatives. Tell them it is so with colors. Taking, say, red and orange, let them discover there is a color that looks much like red and also much like orange and which is named after its relatives, either red-

10

orange or orange-red. The same comparisons may be made with the other colors. Sometimes the children play the rainbow dolls are going to a party, and each wants to wear flowers to match her dress. The children discuss what flowers "red" should wear, what would match red-orange, etc. Sometimes they bring these flowers to school and arrange them in a "flower spectrum." The teacher may make a set of rainbow dolls by cutting out fashion pictures and tinting them in the spectrum colors.

COLOR DAYS

"Color Days" are always a joy to children. Golden-rod or yellow leaves brought into the schoolroom on "Yellow Day" seem to bring added sunshine to the room and to the children. A "Green Day" in the spring when the leaves first appear furnishes opportunity for a similar color exercise. Let every child bring or wear something having the color which is chosen for the day. On one occasion, when visiting the schools of a large city, the writer found them celebrating "Yellow Day" in one of the attractive new buildings, located in the better residence section of the city. All the rooms were lovely, and in one every girl wore a butterfly bow of yellow crepe paper, and the boys wore yellow rosettes made of the same material. There were masses of yellow flowers, and the children were very happy. In the afternoon of the same day she visited a school in a slum district, and here again it was "Yellow Day." The teachers had taken pains to get such flowers as could be had, but the children instead of bringing flowers, golden fruit, or lovely

bits of ribbon, brought can labels or bits of faded cloth. One child had a bit of yellow string which he presented as his contribution.

12

STAINED GLASS EFFECTS

There is no better exercise adapted to children for the free use of rich glowing colors than those which aim at stained glass effects, and the children delight in the varied and marvelous color combinations which may be produced by mixing red, yellow, and blue. Have children first dampen each cake of paint, letting the water remain on them while the teacher paints quickly a stained glass panel before them (Fig. 12). Do this by first dampening the paper with the brush or a small bit of cloth dipped in water. On the moist surface drop rich spots of red, yellow, and blue, tipping the paper so that the moisture will carry the paint and cause the colors to flow together. Do not work too long with it, as too much flowing will cause the colors to get brown or gray. In this connection the writer recalls an interesting incident which was related to her. The children of a primary room had been painting sunset effects. They had also learned a little poem in their language work which contained the line "Blue eyes came from heaven." Some of the children noticed that the teacher had brown eyes instead of blue, and seemed puzzled to know where she came from, as obviously only "blue eyes came from heaven." One little fellow whose sunset colors had become hopelessly mixed, exclaimed, "I know! Miss B. came from heaven just at sunset and the colors got mixed."

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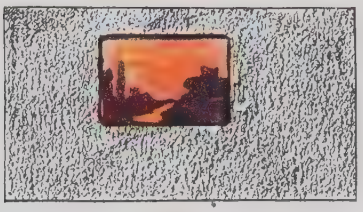

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If the teacher can do a stained glass effect as suggested, she can get delightful results from the children, and will be amazed at the variety of colors and the beautiful blendings which will come from their efforts. These exercises may be saved and utilized in making little booklet covers for the Special Days (Figs. 13, 14, 15, and 16), or book-marks (Figs. 17 and 18), or cornucopias (Fig. 19). A dark grayish tone of construction paper serves to bring out the bright hues of the decoration. In making the book-mark (Fig. 17), the star should be pasted across the top so that its lower edge only may slide over the leaf. When making such markers as the one shown in Fig. 18, have the children cut a stencil of gray paper and mount it over the colored paper. The bright stained glass colors will show through the openings with pleasing effect. The making of the butterfly cornucopia (Fig. 19) is described in detail under the Chapter on Special Days.

17

A FALL EXERCISE

Akin to the stained glass effects are the glowing little bonfires which the children paint in the Fall, and to which Stevenson refers in the lines

"Sing a song of Seasons
Something bright in all
Flowers in the Summer
Fires in the Fall."

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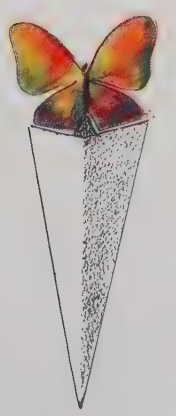
They first "build the fire" by painting a few tiny crooked sticks. Then they paint with clear water that spot where they are going to paint the fire. Next they turn the paper upside down and by putting a



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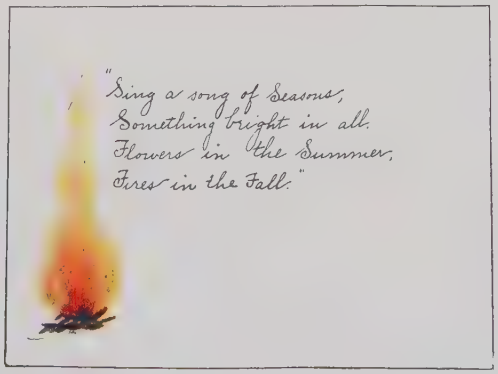

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stroke of rich red and yellow near the sticks, and letting the colors run as in the stained glass exercise, they get the result shown in Fig. 20. These should be done very small, else their fire when finished will look like the burning of Baltimore or San Francisco.

SOAP BUBBLE PAINTING

What child does not delight in the exquisite colors to be seen in soap bubbles? Let the children blow soap bubbles and watch the lovely colors. Then let them paint a page of bubbles. Make each bubble by first painting a freehand circle of water, and before this dries, drop in a tiny bit of color, letting it run as in the stained glass lesson. Only faint color is used this time (Fig. 21).

THE PRISM

The prism is a delight to the children, and it brings the "Rainbow Colors" right into the schoolroom. Every primary room should be supplied with a glass prism.

TISSUE PAPER

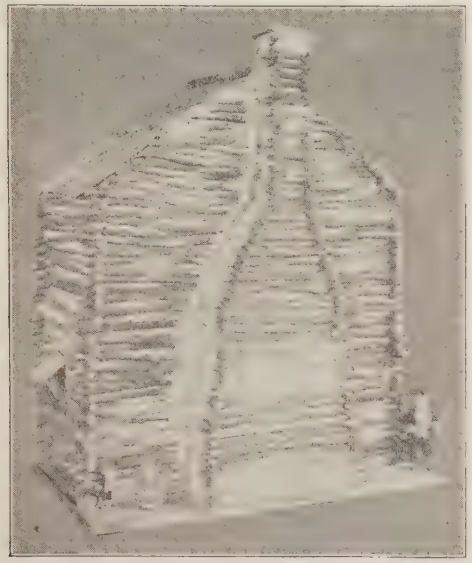
The spectrum colors may be represented by placing red, blue, and yellow tissue paper in the windows so that the light falls through them. By overlapping various sheets of paper, every color is produced. For instance, orange is produced by one thickness each of red and yellow. If red-orange is desired, it may be obtained by using two sheets of red over one of yellow, etc. These exercises will prove a joy to all and will pave the way to the more formal study of color in the upper grades.

VII. MAKING AND DECORATING

Whether we call it Constructive Design, Industrial Work, Manual Art, or simply Making in the Primary Grades, it is now conceded to be an essential factor in arousing the interest and developing the imagination and inventive faculty of children. When one of our great merchant princes said "Education should consist of Headucation and Handucation," he voiced in original terms the sentiment of all who are giving thoughtful attention to our present day educational problems. Someone has aptly said "the hands of the child are often the sensitive feelers with which he lays hold of higher things in his growing time." The croaking pessimist who predicted that hand work would crowd out the "regular studies" is heard no more. If he still croaks, his weak minor note is lost in the happy chorus of millions of boys and girls whose school work has been vitalized by giving intelligent direction to their motor impulses and activities through a variety of constructive exercises.

THE DOLL HOUSE

The constructive work of the lower grades naturally bases itself upon the interests and activities of the child, and the doll house, that delight of every childish heart, has done not a little to furnish a nucleus for the making of a great variety of objects. In many of our cities, the doll house has become almost an "institution" in every First and Second Grade, and the



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furnishing of this house is a never-failing source of delight to the children. One finds all sorts and conditions of doll houses, from the one made from the humble orange crate, which is turned upon end and made to serve as a two-story cottage, to the finely constructed one with chimney, windows, and stairway, and which in reality is a miniature house. Four rectangular bandboxes glued together after the covers are removed may be used for a doll house with four corner rooms, having windows and doors cut in its wall and partitions. A table of any kind will make a convenient resting place for the house while the work goes on. The covers of the boxes may be replaced by a large sheet of cardboard or glass for the roof, which may be removed whenever a new article of furniture is to be put in place.

Sometimes the school janitor becomes interested in the toy-house, and if he is at all skillful with hammer and saw, there is no limit to what he may evolve from an old dry-goods box. Very often the larger boys in the upper grades make the doll houses for the primary children. This is done sometimes in connection with the Manual Training, but quite as frequently it is done at odd times out of school hours. A very interesting house of this kind is pictured here (Figs. 1 and 2). It was made by the school boys of one of our Western cities. As the house was to be built like those of the pioneer days, there was much searching of old books for pictures and descriptions of the early houses. Every part of the house was made by the boys and they be-

2

3

came positively enthusiastic in its construction. They gathered branches an inch in diameter which served for logs. The bricks for the fireplace were made by the children of a Second Grade and were fired at a neighboring brick kiln. The mortar and plaster were mixed by the boys, and the house when completed was furnished by the primary children. Standing in the lower hall, it is a splendid piece of community work in which every room in the school has participated.

Fig. 3 shows a doll house from another city. The house shown in Fig. 4 was made by pupils in one of the New York Schools. It is entirely different from the others and contains six rooms. The one shown in Fig. 5 was made in one of the Iowa schools, and is quite unique in style, having open sides which make it especially convenient for furnishing. Another suggestive house is shown in Fig. 6. This was made in one of the Wisconsin schools. That the doll house should be furnished entirely by the children hardly needs to be said, yet occasionally a teacher loses sight of the educational value of this exercise entirely and, in her desire to make a fine showing, does so much herself that the value of the exercise to the pupils is greatly minimized. This has been done to such an extent that some of the best Art Supervisors have felt that the doll house was not of sufficient value to justify its presence in the schoolroom. Certain it is that only as its furnishing is done by the children, does it serve its best educational purpose in the school.

4

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7.

PAPERING AND CARPETING

After the doll house is completed and stands empty, it may be placed in a corner of the room, and the making for a time made to center around it. First come the drawing and painting lessons in which the children design the wall paper. Possibly a professional designer might hesitate to use the word "design" in connection with the quavery little stripes, the queer sprangly flowers, and the ill-spaced brush stroke repeats, made by the children, but working happily and earnestly they could not feel more important were they professional mural decorators. Figs. 7 and 8 are reproduced from children's designs. The child whose design is chosen for a room in the doll house is as proud as a king. As it would be too tedious and also undesirable for him to paint the paper for the whole house, the teacher selects several assistants and each paints enough paper like the chosen design for one wall of a room. Sometimes the teacher cuts little stencils from the children's designs, and the children use these stencils in doing the surface covering. The children may be led to see that a design which is very pretty for a bedroom may not be at all suitable for a kitchen, where plainer walls are better. The more geometric planning of oilcloth or linoleum for the kitchen floor adds variety to the design work (Fig. 9). Rugs may be woven for the floors of the various rooms. Sometimes these are merely woven with strips of paper which the children have cut (Fig. 10), and sometimes with raffia, chenille (Fig. 11), real carpet yarn, or narrow strips of

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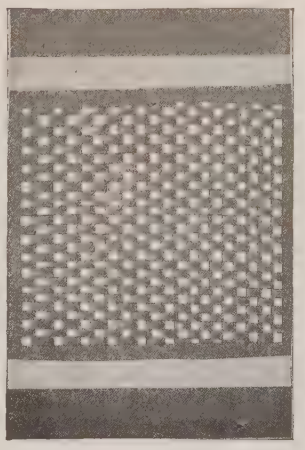

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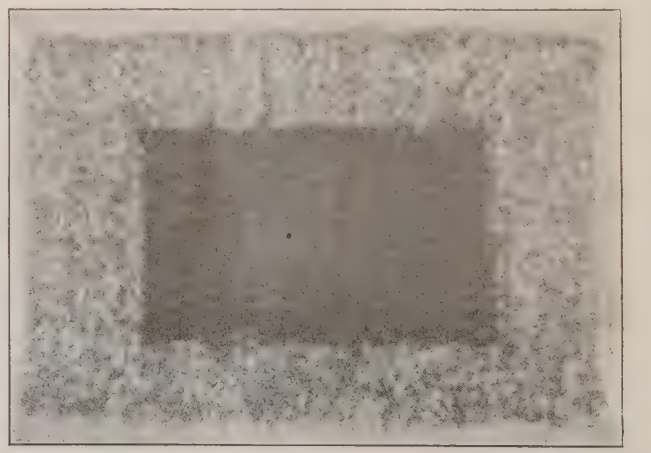


11.

cloth, the latter like veritable though diminutive rag carpets.

THE CURTAINS

Bits of dimity or scrim may be used for the window curtains. Sometimes the childish hands fashion queer little stencil designs for the curtains (Fig. 12), or paint the borders with free-hand brush strokes (Fig. 13). Reed and bead portieres for the wide doors leading from room to room may be made by stringing straws and kindergarten beads.

12.

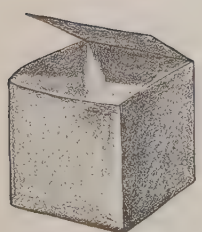
FIRST MAKING WORK

For the making work of very young children, wood is out of the question, and heavy construction or bogus paper or light weight cardboard seems to be the most suitable material, because it is easily bent or cut by the small fingers, holds its shape well and is at the same time inexpensive. Before attempting the furniture—indeed before the children do any original making — they should be given a few dictation lessons.

13

SIXTEEN SQUARE FOLD

The making from dictation of a square or oblong box or basket (Figs. 14, 15, 16, 17), or some other equally simple object based on the "sixteen square fold" furnishes excellent preliminary work. These boxes and baskets may be decorated with simple brush stroke borders and used for Christmas or May Day, if desired. The time spent in thoroughly mastering these early dictation exercises is well repaid in the original work which is developed later on, and as the sixteen square fold is the basis of much of the construction work, it is important that it be well understood.



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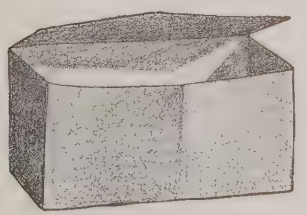

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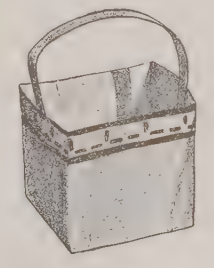

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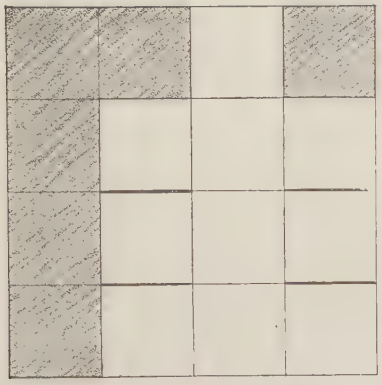

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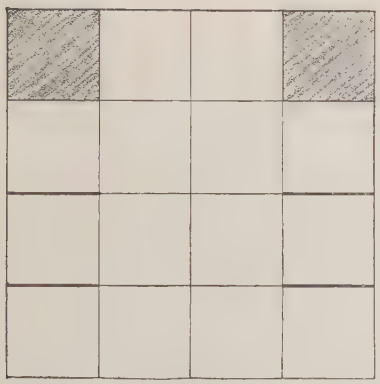

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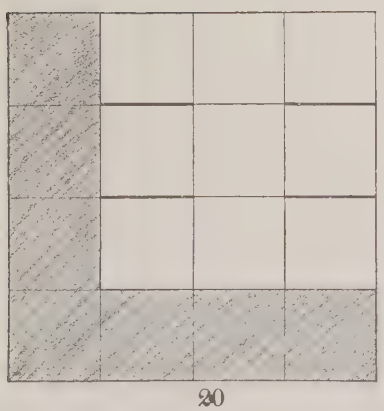

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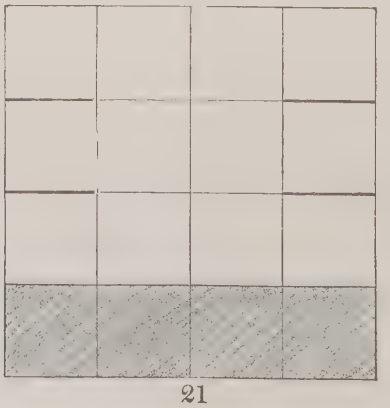
In giving the first dictation lesson, it will be a help to the children if the teacher draws an oblong on the front chalkboard, calling this oblong the top of her desk, and faces it, as she gives her directions, just as the pupils face their desks. It will be an advantage if she uses a large square of paper, making each fold as she dictates to the children. She should go so slowly that the children may easily follow each step in the folding. After this she may test the pupils by collecting the first squares and having each child fold one independently. After each child is provided with a square of paper, the dictation in the first instance may proceed somewhat as follows:

Place square so that its front edge rests on the front edge of the desk. Fold front edge of square over so that the front and back edges are even. Crease firmly, using finger nail for pressing. Open. Fold front edge to middle crease. Open. Turn the back edge around so that it becomes the front edge, and fold to middle crease. Turn the paper so that these creases run from front to back of the desk, and then repeat the dictation for the other folds. The children will find their paper has been creased into sixteen squares.

To make the square box, cut away all of the squares which are indicated by the dark tone in Fig. 18, then cut on the heavy lines and fold and paste. Fig. 19 shows how two squares are cut away in making the oblong box, and Figs. 20 and 21 show the patterns of a square and oblong basket.



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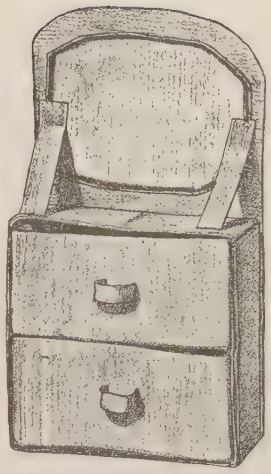
ORIGINAL MAKING

The children soon discover that what they learn in the making of these boxes and baskets may be applied to the making of innumerable things. The creative impulse is strong in most children, and while there is need of much guidance by the teacher, she should always leave ample opportunity for them to work out their own ideas. Figs. 22, 23, 24, and 25 show some of the original designs worked out by four small pupils. The teacher suggested how to use the square box for the body of the bureau. She also suggested how oblong boxes may be made to serve as drawers for the dresser, but the knobs or handles, shelves and mirrors, as well as the general spacings, were worked out by each child for himself according to his own ideas of fitness and pleasing effect. Could we show the entire set of fifty bureaus from this school, it would be found that the results reveal quite a degree of creative ability along with more or less skillful manual manipulation. Of course there were a few children who, at the end of the lesson, had only a poor, battered, crumpled object to show in place of a bureau, but these children were the very ones who needed such work most, and possibly the next time the teacher gave a lesson of this kind, she seated these children in a little group near the front of the room and made a special effort to help them.

It may be well to state that for such making lessons it is necessary to give more time than is given to the ordinary drawing work. Teachers usually plan to put several periods of drawing together when making of



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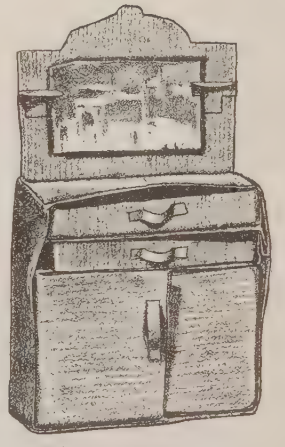

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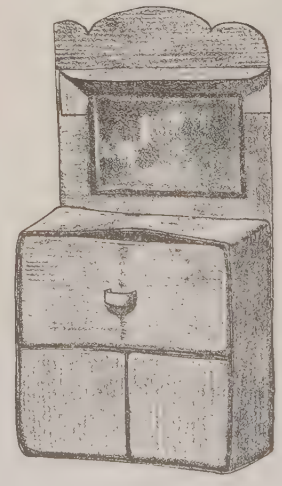

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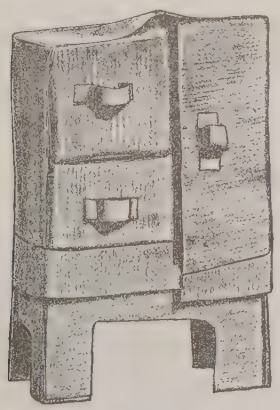

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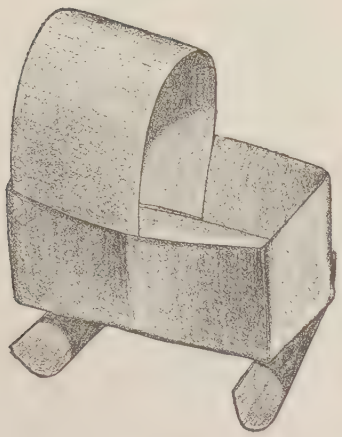
this kind is to be done. This gives time for distribution of scissors, paper, and paste, for general suggestions, and for careful clearing up after the lesson. The paste is usually provided by putting a little on small pieces of paper placed on each desk of every other row so that two children may paste from one desk.

In the lesson on making cradles, the same originality is shown. Figs. 26, 27, and 28 show only a few of the ideas worked out by childish minds and hands. Every child in the room made a cradle, and while many made the old Puritan cradle (Fig. 26), as dictated by their teacher, they were encouraged to devise and construct other styles of cradles. The chairs and sofa (Figs. 29, 30, 31, and 32) are just as interesting both in form and construction, and possibly chairs constructed on these lines would be fully as comfortable as much of the so-called art furniture which is shown in the stores. Again, we see how the square box was used as a basis for the original making of the piano (Fig. 33); how the worker labored over the making of the music rack, and the keyboard whose tiny keys were drawn on a strip of white paper which he pasted in place. The making of the kitchen stove (Fig. 34) was full of delight to the children, inasmuch as those who did especially well were allowed to use a heavy sheet of black paper instead of the bogus paper with which their construction work was usually done. The child whose stove is here reproduced was especially skillful.



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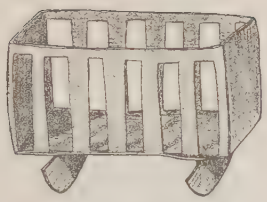

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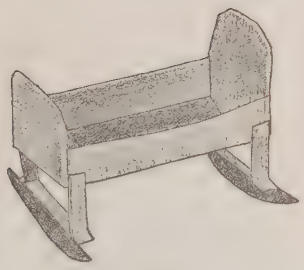

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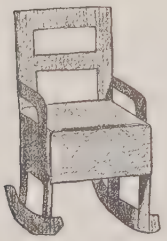

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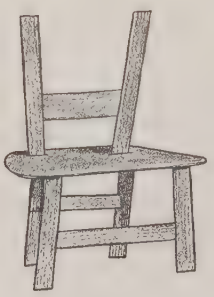

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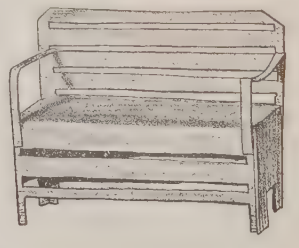
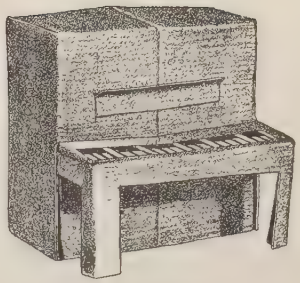


32

LOVE OF GOOD WORKMANSHIP

During one of these lessons, given to Second Grade children which the writer observed, one little girl held up the paper chair on which she was patiently laboring, examined it critically and then looked at her teacher. When the teacher asked her what she thought of it, she replied, "I think it is awfully un-neat." The word was very expressive and deserves coining. There is very little petty jealousy among young children, and though each child works earnestly and laboriously and with much puckering of his round face and much activity of his chubby fingers in the hope that his chair, table, dresser, or stove may be chosen for the doll house, the children who are not so fortunate as to win this honor, often quite swell with pride as they point to the work of some other boy or girl. The making of such objects may not necessarily depend upon doll houses to be furnished. Indeed much of that reproduced here comes from a city where it is not deemed advisable to use the doll house.



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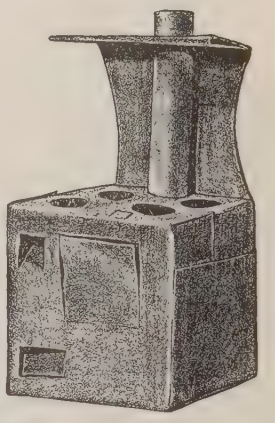

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TRANSPORTATION LESSON

In this same city we observed a lesson in transportation (Figs. 35 to 47 inclusive), which would delight any primary teacher. Along with the making of various articles of furniture, the children had been given a dictation lesson for making a little cart or wagon, and had learned that the box principle enters into their construction. They had also discovered that the wheels and shafts have to be made of two thicknesses of paper in order to be firm enough. The teacher led the children to talk about ways in which people travel. They told her of trips they had made.

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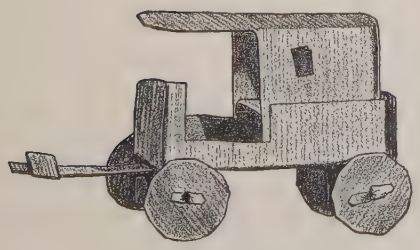

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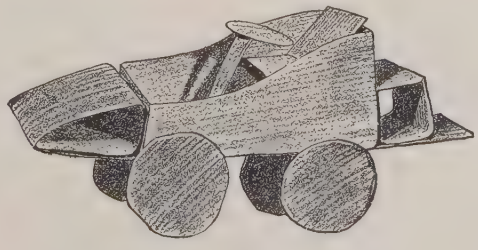

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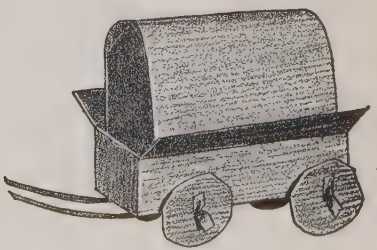

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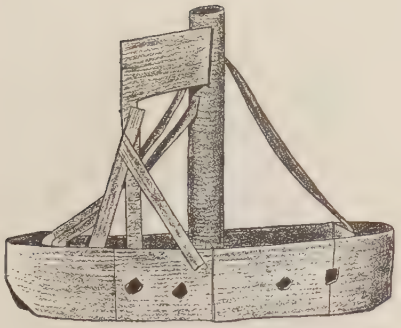

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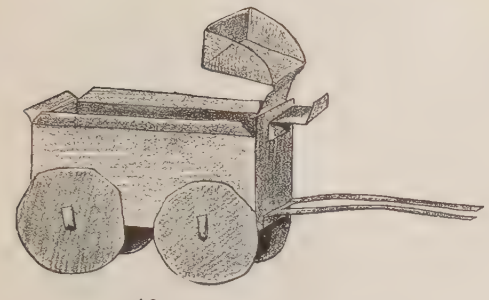

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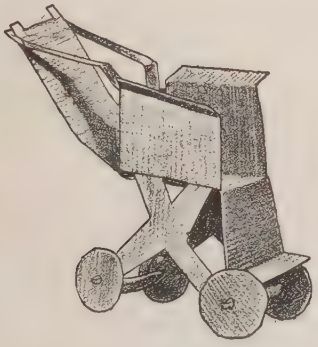

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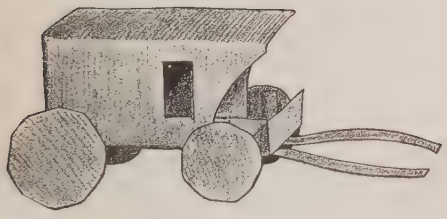

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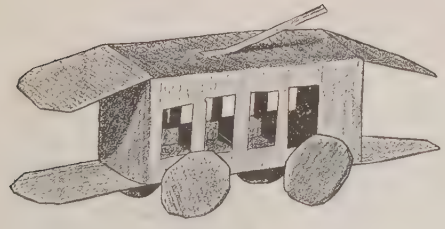

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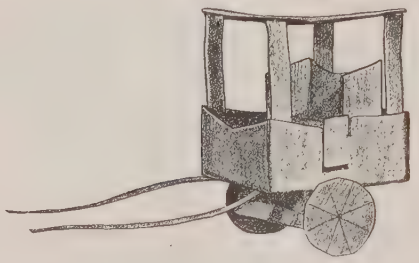
This one had been down the river in a steamboat, another had ridden on her father's express wagon, while others had traveled in street cars, automobiles, etc. The result was most interesting. Canoes, sleds, autos, street cars, indeed, almost every conceivable vehicle and many inconceivable to "grown ups" were made by the children. In such lessons it is quite a study to watch the children as they work out various ways of putting things together. One boy puts his wheels on by rolling a piece of paper so as to form a stiff rod for the axle, which he inserts in his wheels. Another conceives the idea of pasting a band across the bottom of his cart or auto, bending the ends of this band downward and pasting the wheels to these. As a rule, the girls are neater about this work, but do not show the same inventive power, although they evince the same interest. Only a few samples of these objects can be shown here, and these very much reduced in size, but they give an idea of how such lessons may be worked out in a school where constructive design is taught logically and carefully, and with a desire to develop creative power.

DECORATION OF OBJECTS

Very young children take little interest in merely *making designs*, that is, working out problems in what the artists technically term "pure design" without reference to definite application. They take genuine pleasure, however, in decorating their Thanksgiving, Christmas, or Easter booklets, their Valentines, calendars, needle books, scratch pads, blotter pads, etc. In the chapter devoted to Special Days we shall



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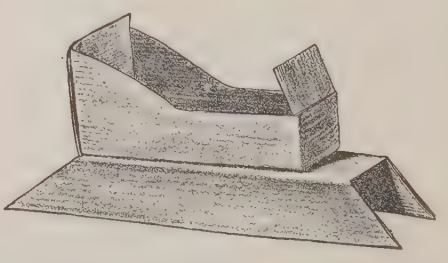

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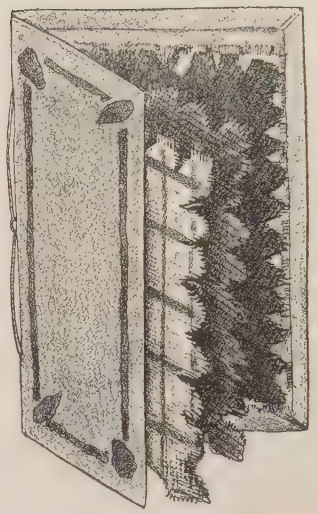
have occasion to refer to booklet and calendar-making, and decorating. We shall take occasion to show here only a few examples of simple decoration from First and Second Grades. Notice that the children have been led to see the beauty of simplicity, as illustrated by the needle book (Fig. 48) with its single broad marginal line and brush stroke at corners. It is a useful little thing, too, with its flannel leaves sewed in between the two heavy paper covers. We see the same simplicity in both the match scratch (Fig. 49), and the blotter pad (Fig. 50).



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Figures 51, 52, 53, 54, 55, and 56 show some of the decorations which the children of the Second and Third Grades made for their box covers. There are several ways of working out such designs. One way is to fold and cut the paper as in the making of "snow flakes." This is the easiest for very young children, but as the best results are often accidental, it is not strictly speaking design. To illustrate: The children have made square boxes which they wish to decorate. Each child is given a square of thin paper the size of his box. He folds it on its diameters and diagonals, and cuts it in some such way as shown by Figs. 57, 58, and 59. He opens his paper and finds he has forms shown by Figs. 60, 61, or 62, according as he has cut. Laying this stencil on his box cover, before the cover is pasted, he paints through the holes with this effect (Figs. 63, 64, and 65). The box illustrated by Fig. 55 was done by a Second Grade pupil in the way above described.

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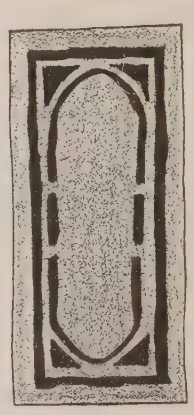

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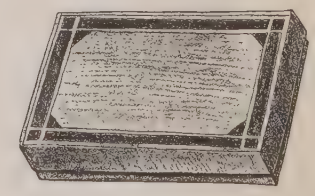

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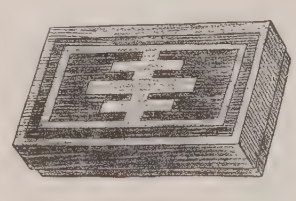

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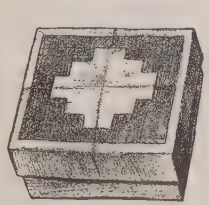

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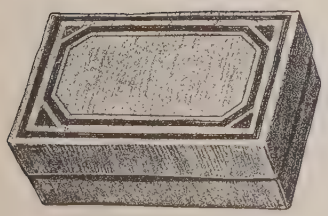

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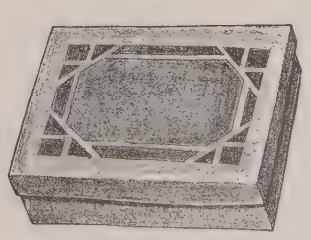

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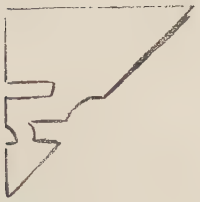

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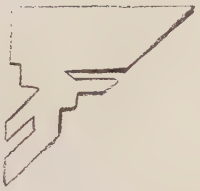

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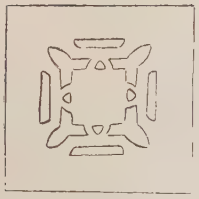

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This does very well in the beginning, but in order to have a method by which children actually plan for beauty, and by which they design in the true sense, the following is suggested, which was probably used in working out all of the designs here shown, except Fig. 55. Assume that the children have a square surface to work upon. Using a ruler, they mark off the edges in quarter-inch dots connecting with very light lines, which divide the surface into many little squares. With these lines and squares to guide them, they may work out a great variety of designs. Fig. 66 shows a square decorated in this way, and the light "working lines" have been left in one corner to show the method. The first lesson should be dictated from the blackboard. Cheap paper ruled in squares of different sizes is carried by many school supply houses, and the children delight in working out designs upon this paper. This is excellent seat work.

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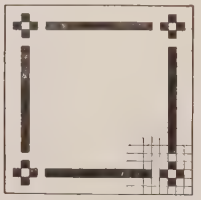

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VIII. WORKING IN CLAY

There is no medium richer in possibilities for the form training of children than clay. It responds almost instantly to the touch of their young fingers, and by working with it they obtain an idea of solidity and form which may be obtained in no other way. Then, too, the very nature of the clay discourages a tendency toward detail in execution to which children usually give undue importance in their drawing, and compels them to work for large effects. This fact alone is a strong argument for the use of clay in every primary school.

EXPENSE OF MATERIAL

The small expense incident to the use of clay should also be taken into account. A very small expenditure at the beginning of the school year furnishes material for the entire year, as the clay, with proper care, may be used over and over. Sixty pounds of clay should furnish a primary room of fifty pupils with enough material for a year.

OBJECTIONS EASILY OVERCOME

An objection sometimes urged by teachers against the use of clay is the difficulty of keeping it in the proper condition. This ceases to be a serious objection, however, when one knows how to care for it, and especially if the teacher is on friendly terms with the janitor, who, busy as he is, can easily find five minutes a day to care for the clay. A tactful teacher will know how to handle the situation. Someone has said:

"Man is naught but a lump of clay
Gifted with hopes and fears
And woman can mould him any way
If she softens him with her tears."

However, no teacher will have to resort to this melodramatic way of attaining her purpose. Even should conditions render it impossible for the janitor to attend to the clay, it is not difficult for any teacher to keep it in condition for her own work.

PREPARATION AND CARE

Clay may be bought in bulk by the barrel or half barrel, in powdered form, in five-pound bricks, or in the shape of prepared clay or plasticine. The last named form would be ideal were it not for the cost, the clay having been mixed with some oily preparation which keeps it plastic and workable all the time. To prepare the powdered clay, it should be placed in bags of thick cloth or canvas and suspended in a crock half full of water over night. It is then ready to be pounded or kneaded into shape and cared for as described below.

If the clay is in bulk or in brick form, it must be broken into small pieces, put into a large stone jar or crock and nearly covered with water. After some hours the clay will have become thoroughly saturated and should then be put into a strong bag and pounded or kneaded into plastic condition. It should then be put back into the crock, pierced with pencil holes, sprinkled with water, covered with a moist cloth and the jar carefully covered. When desired for use, the clay may be cut into lumps of uniform size by means

of a large knife or by sawing with fine linen twine. In some places the clay is kept in "working condition" all the year, while in many other places all of the modeling work is done in two or three consecutive weeks in order to save the extra labor of keeping the material always in readiness. Educationally the first method is by far the better, but practically the latter method is often necessary on account of conditions.

PREPARING DESKS FOR MODELING LESSON

Before giving a modeling lesson, each desk should be covered either with paper or oilcloth. If newspapers are used, they should be thrown away after the lesson, but if heavy manila paper is available, it may be cut into pieces the size of the desk and the same papers made to serve for many lessons. Oilcloth is the best material for this purpose. Slates are also frequently used. In some schools pie tins are used as trays on which the modeling is done.

OVERWORKING THE CLAY

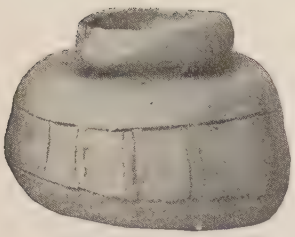
Clay, however well prepared for modeling, soon becomes dry and hard when worked over and over in the children's hands. The modeling lessons, therefore, should be carried on with a good "swing" so as to allow no time for useless handling.

A few of the best pieces should be allowed to dry that they may be kept for a permanent exhibit. After the lesson the clay should be gathered up and taken to the basement to be pounded and put away again in a crock as heretofore described.

PURIFYING THE CLAY

Frequent handling by many fingers and confining the clay in close jars to keep it plastic may cause it to become musty after a time. For this reason it

should be given an occasional sun-bath by spreading it on boards out of doors and letting the sun and wind purify it. When thoroughly dry, break it into small pieces and put it away for future use as when first purchased.



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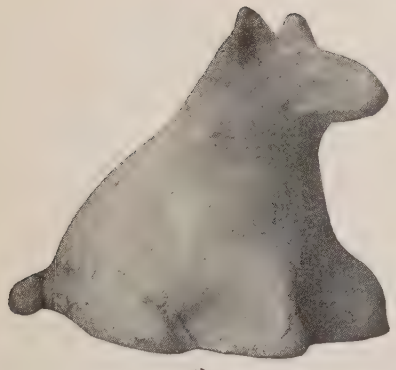
STORY TELLING IN CLAY

Much of the clay modeling in the lower grades is done in connection with the History and Language Work. The rude bits of pottery which the children fashion in connection with the Hiawatha Tale, or the Esquimo Agloos, and the animals which they make to illustrate the Agoonac story come under this head. We have seen some especially delightful work in this line. The Esquimo village always forms an interesting piece of community work with its blocks of ice, polar bears, sledges, and Agloos, all modeled in clay. The writer once visited a room where the children were busily engaged in a unique piece of community work. They were building a Pilgrim house. Some were modeling the logs and some the chimney blocks, and already the building had begun to look quite like a house. Standing on the sand-table, it was to be the nucleus of much of their cutting, modeling, and construction work. We have seen the Old Plymouth Settlement, a Street in Holland, and Robinson Crusoe's Island illustrated largely in clay. We have also seen a series of modeling lessons carried on in connection with the Christmas Story and with results that brought evident joy to the children.



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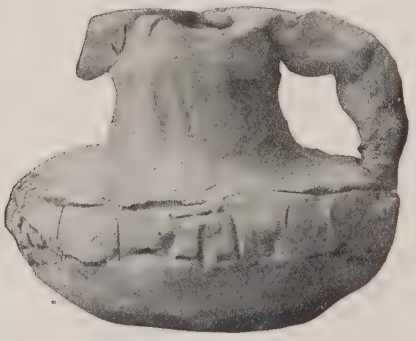
They were told about that strange Eastern country where the shepherds guide their flocks to grazing



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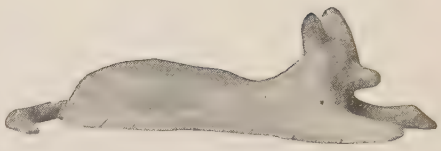
grounds often far from the home fold and how carefully they guard their sheep from the wolves, and how the faithful shepherd dog helps his master protect the sheep from any prowling foe.

The sand-table became for the time an Oriental pasture upon which the children built a fold for the sheep by sticking twigs upright in the sand to form a circular stockade. On one side was the opening where the sheep might enter and at this opening watched the faithful shepherd dog. Within the fold were the sheep and lambs resting after their long day of grazing. In the margin are shown two of the lambs and also one of the dogs which guarded the entrance to the fold. They are not wonderful. They show simply actual work of childish fingers guided by a teacher, retaining to a large degree the "child heart."

Nor did the lessons cease with the modeling of things connected with the shepherd story, for there were the wise men who came across the desert on their camels, and from pictures or toys the children gained an idea of these strange, awkward animals and great was their delight in modeling them. They fashioned them in a recumbent position, as it would have been impossible for the children to model their long slender legs in clay. The pottery reproduced on the margin of another page of this chapter was a feature of these lessons, for the children were told about the scarcity of water in the desert and about the water jars which are fashioned from the clay of that country.



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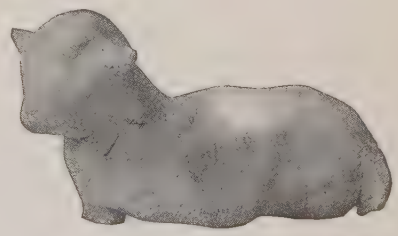

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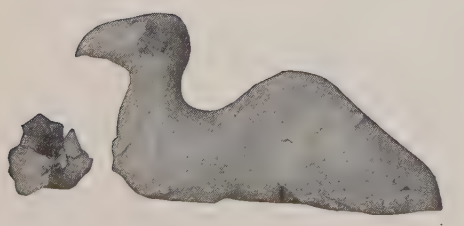

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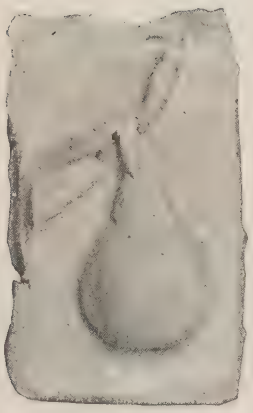
FRUIT AND VEGETABLES

Among the simpler forms from which children may model, nothing better can be found than fruits and vegetables. In choosing specimens for this purpose it is best to avoid those that are too nearly symmetrical. For instance, if an orange were selected, the children would be likely to merely roll a mass of clay between their palms till it became spherical and call it an orange. If, however, a pear, a carrot or a beet is chosen, their irregular shapes will not only arouse the child's interest but will stimulate greater skill and ingenuity in his modeling. Whenever possible, it is best for each child to have the object to be modeled on his desk, as he will gain a better notion of its form by handling it.



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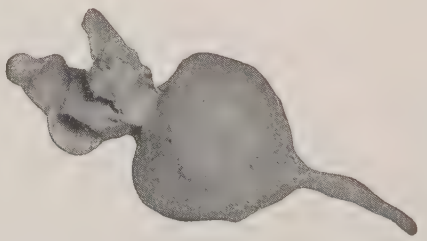
In modeling, the children may use a clay tablet and merely show the form in "relief" upon this tablet, or they may model "in the round." These two ways are plainly shown in the pear and the beet here reproduced. (Figs. 8 and 9.)

MODELING TWIGS

Although teachers frequently require First and Second Grade children to model twigs, such work may well be postponed until the Third Grade. It should never be attempted without first modeling a tablet on which to work. The twigs chosen for such lessons should be rugged and coarse and not fine and dainty in form with flat leaves. The clay tablet should not be merely a slab of clay cut from the large lump with some mechanical instrument. It should be roughly modeled by the child with his own hands, and exactness and smoothness of surface are



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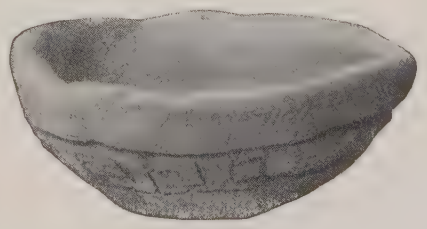
quite non-essential. Each child should have a twig on his desk placed in the position which he thinks the most pleasing. He should draw a line on the tablet to represent the slant of the stem and upon this line he should model his twig, putting the clay on bit by bit, trying to show where the edge of the leaf curls over, where the burrs or nuts or bursting leaves stand highest and where they rest close to the tablet.

MODELING TYPE FORMS

It is no longer considered desirable to have children model geometric solids such as the square prism, the ovoid, the cylinder, etc. In the clay, as in the drawing work, objects may be selected which resemble these types and which carry greater interest for the child. He will model bricks for the Christmas chimney with far more enthusiasm than could be aroused by the square prism, and he will enter into the modeling of eggs at Easter time with a zest such as no wooden ovoid could have produced. A football appeals to him more strongly than the most perfect wooden ellipsoid, and he will labor to model the cylindrical boiler and smokestack of a toy engine, or the cannon with its spherical balls with a joy and eagerness which the abstract wooden models could never evoke.

MODELING POTTERY

As has been suggested in another paragraph of this chapter, the children delight in fashioning from the clay, bowls, jars and other simple pottery forms, and these lessons may often come as the outgrowth of the History and Language Work. In modeling a bowl, there are three methods which may be used by



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the child with equal ease and with the same general results. He may model a circular tablet and then around its edge, bit by bit, build up the wall of his dish, shaping it as he goes; he may use the "coil method" by making short strips of the soft clay, molding the first to the base and building up the bowl, layer on layer, and working the whole into a solid wall as he goes, or he may take a lump of clay and by pressing his thumbs into the mass, form a cavity, proceeding next by pressing and molding the clay outward or inward to form the curved sides of his bowl. When modeling vase forms or pitchers, if the child wishes to make a handle, he should be taught not merely to stick the handle on the body, but mold it to the body so that it will be strong and solid if fired in a kiln.

In a few schools where there is a kiln for firing and where the regular potters' clay may be used as an occasional "special treat," the children have made little jars which after firing have been put to actual service. Each child has filled his jar with earth in which he has placed the seeds for his nature lessons. It is a great pleasure to him to have his own jar, to plant and water his seeds and watch their growth from day to day. Usually, however, the children fashion their pottery from common clay which shares the fate of their other creations by being broken up for use in other lessons.

MODELING BIRDS AND ANIMALS

Birds and animals make fine objects for the children to model, and in this day of artificial Easter

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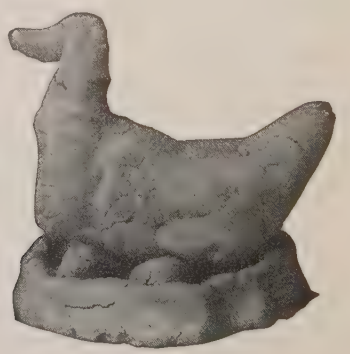

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fowls and rabbits, plaster casts, Teddy Bears, and stuffed animals, it is not difficult to find suggestions for subjects. Bears and elephants are especially good because of their clumsy legs which support the body so well, and because these animals are so accurately reproduced in toys which are easily available.

14

Modeling from "live" animals is interesting and the rabbit furnishes one of the best subjects. Turtles are also easily modeled. Let the children try to tell the story of the "Hare and the Tortoise" in clay. The writer once saw a baby alligator serving for both a nature and a clay lesson. Animals with slender legs should not be attempted unless represented in reclining positions or modeled on some framework, which is usually too difficult for small children. We have seen children laboring to model a clay duck standing on its two slender clay legs, till they were utterly discouraged, one small boy saying to his duck as he gave its leg a vicious thump, "There, I'll give you the rheumatism and I guess that'll make your legs stiff enough."

15

MAKING A FRAME-WORK

In modeling animals or people, sculptors always erect a skeleton or framework of wood or metal, and upon and about this mold their clay. This suggests a plan which may be utilized where cornstalks are obtainable. The cornstalks may be cut into lengths, and the children can fashion them into frameworks on which to model. The accompanying illustration shows this quite clearly. (Fig. 20.)

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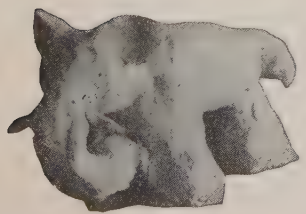

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Children are sometimes allowed to use bits of slender twigs, toothpicks, or pieces of wire to reinforce the legs of their birds or animals. In case a standing pose is attempted, a clay tablet should first be fashioned for the model of animal or person to stand upon.

Neither modeling upon a framework nor reinforcing by means of sticks or wires should be encouraged except in the case of children with exceptional talent, as the simpler modeling lessons requiring no framework are better adapted to Primary Grades.

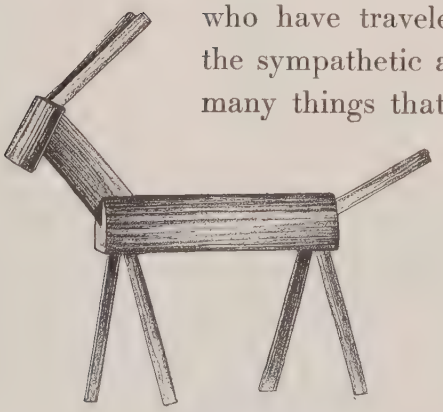
19

MODELING FROM PEOPLE

Human figures in violent action are much harder to model than those in simple sitting or standing positions on account of the bends of arms and legs which make it difficult to balance the figure properly. For this reason children should not be required to model figures in which the action is pronounced. The clay soldier shown here makes an excellent subject for a lesson on any patriotic day, such as Lincoln's Birthday, Washington's Birthday, or Decoration Day. The child may build up a mass of clay at the back of his soldier and thus make him stand firmly. A "pea-stick" is used to reinforce the gun and bayonet.

RESULTS

The clay work of primary children is bound to be crude, but they will put much happy effort into it, and the things which appear almost shapeless to those who have traveled far from childhood will show to the sympathetic and helpful teacher the beginnings of many things that are to be.



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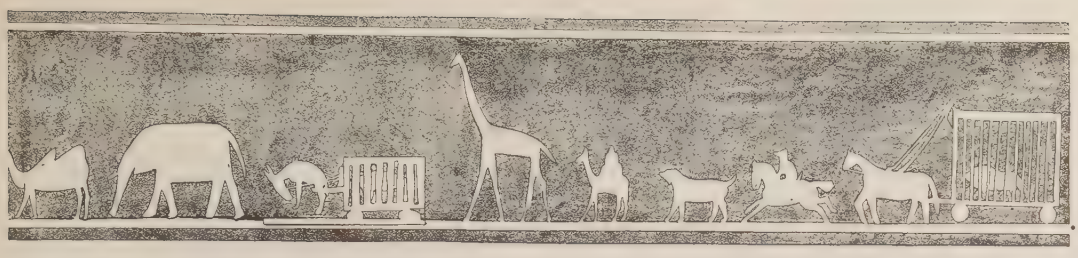


IX. CUTTING FROM PAPER

There is probably no kind of form training for young children about which teachers differ more widely and whose educational value has been longer a question of dispute. This is especially the case with freehand cutting. Teachers who defend this work maintain that the nature of the medium and the process compel the child to a conception of the whole mass and therefore to the elimination of petty details which is desirable in early form expression. On the other hand, those in opposition claim that the same training for big effects may be secured through the use of clay or the making of brush and ink silhouettes. Its friends call attention to the disciplinary value of concentrated attention which goes with this work, since any lapse of attention or slip of the scissors results in mistakes which cannot be easily rectified. Those less friendly point to the many children who are required to hack out meaningless shapes of paper under the pretense of "busy work" and remark that it is a pitiful waste of time and material.

It must be admitted that unless the work in paper-cutting is carefully planned for the purpose of training and not merely to keep the children "busy" it will prove wasteful and valueless. The author is a strong believer in the occasional paper-cutting lesson. Although she has often seen work which has tem-

porarily weakened her faith, she has always returned to the conviction that paper-cutting lessons rightly handled will help the form concepts of children and their expression of these concepts.

SCISSORS

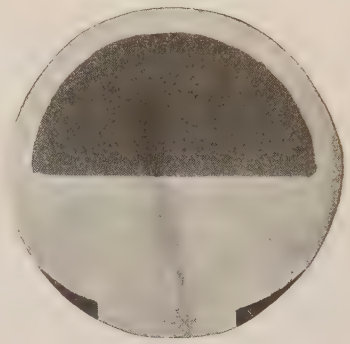
The scissors used for this work should be sharp-pointed and should work easily. Round-pointed scissors are not a good tool for paper-cutting. They limit the possibilities of such work. Whenever possible, schools should own sets of scissors to be supplied to pupils for the cutting lessons, although we know in some localities they are brought from home, causing annoyance to mothers in many cases and exposing the children to some danger from accidents.

FIRST WORK

The first work should be very simple, as the cutting of freehand circles, to teach pupils how to handle the scissors and turn the paper, while "feeding it into the mouth of the scissors" as they cut. Many changes may be rung on this circle-cutting. For instance, the best large circle in each row may be called a plate and the owner of this plate may be allowed to gather all of the best and "roundest" small circles in his row. The children may play that these little circles are cookies, tarts, or crackers. Fig. 1 shows how one girl, who wished to make her tart very realistic, finished it. This girl knew that lard was one of the ingredients of tarts and that lard came from the pig, so the picture of a pig, smeared over with red crayon to represent jelly appeared on her circle. The children may make baskets from their freehand circles. To do this requires only a few strokes of the

1

scissors, as shown in Fig. 2. The black parts represent the portions of the circle which are cut away to make the basket. They like to make watches, using white paper for the face of the watch and tinted paper for the larger circle which represents the case (Fig. 3). Drawing the face of the watch, and cutting and pasting the paper links for the chain is good desk work. The whole exercise is fine to teach division of time and how to tell time. There are many little rhymes which may be used with such lessons.



2

"Sixty seconds make a minute
How much good can I do in it?
Sixty minutes make an hour
I'll do all the good that's in my power."

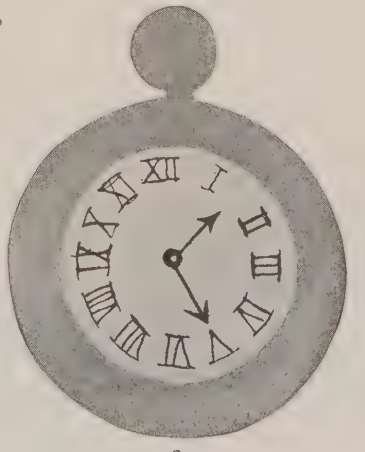
The children may reproduce the schoolroom clock in freehand cutting.

"There's a neat little clock,
On a high shelf it stands
And it points to the time
With its two little hands.
May we like the clock
Keep a face true and bright
And hands ever ready
To do what is right."

or

"When our clock strikes I always dread
To look, for fear it's time for bed.
And when we leave our play to see
It seems to smile and wink at me.

My mother says, and she knows best,
That children must lie down to rest.
Yet our old clock stands in the hall
And never goes to sleep at all.



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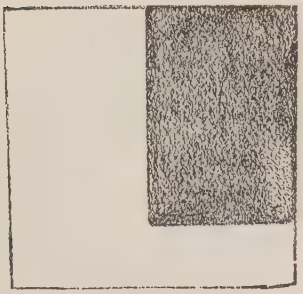
4

Oh! Wouldn't it be lots of fun
If we could be wound up to run,
And never had to stop our play
Nor lose a minute all the day?

I love our old clock when I'm sick,
I listen to its tick-tack-tick.
And in the dark it says to me,
"I go to keep you company."

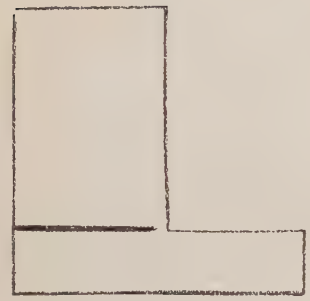
—*Youth's Companion.*



5

WAYS OF WORKING

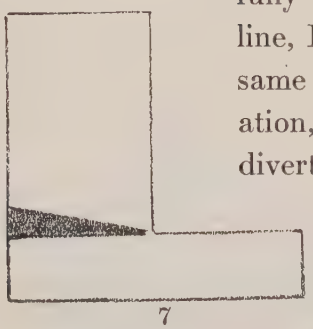
Freehand paper-cutting is commonly done in three ways—from dictation, from objects or pictures and from imagination. The dictation exercises develop power of true and quick observation and are excellent for stimulating attention. The cutting from objects or pictures develops feeling for proportions and masses, and the imaginative or illustrative cutting trains the same powers that are exercised in illustrative drawing.



6

CUTTING FROM DICTATION

To present such a lesson well, the teacher should plan the steps carefully before dictating to the children, so that each step may be clear in her own mind. Say you plan to cut out a boat in connection with some language lesson relating to the Pilgrims. Each child is given a small square of paper while you use a large square. After telling the children to watch very carefully what you do, you make the first cut (See dark line, Fig. 4). The children cut their squares in the same way, laying their scissors down after each operation, for, if allowed to hold them, their attention is diverted. Fig. 5 shows the next cut, the children try-



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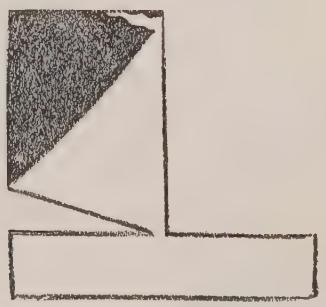

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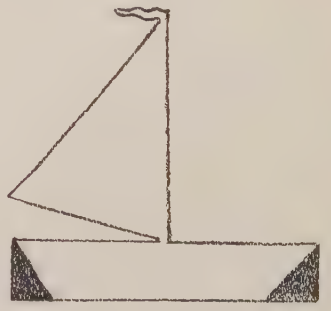
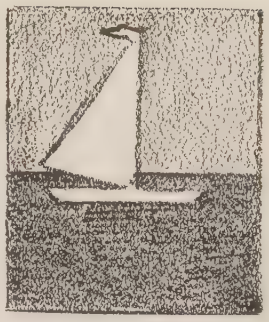


9

ing meantime to guess what they are making. The cut in Fig. 6 must be very carefully made so that the mast and sail shall not be detached from the boat. When the step shown by Fig. 7 is reached, the children will know beyond question what they are making. Figures 8 and 9 show the completion of the cutting, and, if time remains, smaller boats may be cut from the oblong which was left after cutting as in Fig. 5. Any other simple boat form may be dictated as easily as this. If the teacher wishes to increase the children's pleasure in this exercise, she may step to the chalkboard and with a few strokes of the crayon laid sidewise indicate a sweep of river or sea, and upon this background mount a few of the best boats (Fig. 13), using a mere touch of paste. In mounting the boats, lead the children to discover that the placing of the large and small boats may be made to tell the story of nearness and farness. If two tones of paper are available, the children may make pretty little posters to use in decorating Pilgrim books or Christmas calendars. Much variety may result from varying the shape of the oblong, the location of the horizon line and the position of the boat or boats. This may also be made a lesson in the simple principles of composition, for even primary children may be taught to see that if the boat is placed exactly in the middle of the space, and the skyline cuts the picture into two equal parts (Fig. 10), the picture is not as pleasing as with the arrangement shown in Figs. 11 and 12.



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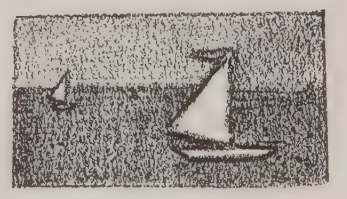

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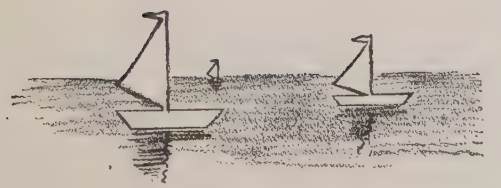


13

14

THE PAPER SHIP

Last night I sailed in my paper ship,
I sailed away and away;
And never did sailor sail so far,
And never was sail so gay;
I sailed away to an unknown land,
Away, on an unknown sea,
Where all the people were dolls, my dear,
And all of them talked to me.

Another good dictation exercise is the cutting of the key as shown in Figs. 14 to 18. After cutting the key from dictation, the children may like to cut key rings, cutting keys of various kinds and putting them on the key rings.

15

The teacher should encourage the children to give reasons why all keys are not made alike, why they have holes in the top, and why the top is rounded instead of sharp-cornered. There are many pretty poems and songs relating to keys which may be used in connection with this lesson. Two such are reprinted below.

16

I know of a jewelled castle,
Where is hidden a golden key,
That opens the door of the castle fair
Called the "Castle of Courtesy."

17

Its owner a bright-eyed maiden
Who wakes with the morning light,
Takes out the key from its hiding place,
And bears it around 'till night.

18

She opens the door of the castle
With her beautiful golden key
And smiles a welcome to all who come,
Even strangers like you and me.

And to every door of the castle
She fits her golden key;
Wide open it flies at her magic touch,
That all may its treasures see.

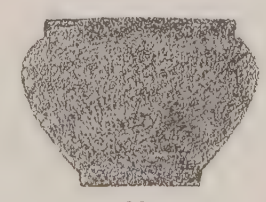
The heart is the golden castle;
And kindness, the golden key,
That opens the door of the castle,
Called the "Castle of Courtesy."

A bunch of golden keys is mine
To make each day with gladness shine.
"Good Morning!" That's the golden key
That unlocks every day for me.
When friends give anything to me,
I use the little "Thankyou" Key.
When at the tabie, "If you please,"
I take from off my bunch of keys.
And when the evening comes to me,
I use the little "Good Night" Key."

19

CUTTING FROM OBJECTS OR PICTURES

After learning from the dictation exercises and the circle-cutting practice to handle their materials and that their scissors may be made to show the shape of things, the children may begin cutting from objects. In this work the teacher should try to get the children to tell the truth about proportions. The first objects should be simple in form. Vase forms are good. Use two when possible, differing in proportions and shape (Figs. 19 and 20). A couple of contrasting pitchers might be quite different in size as well as in shape.



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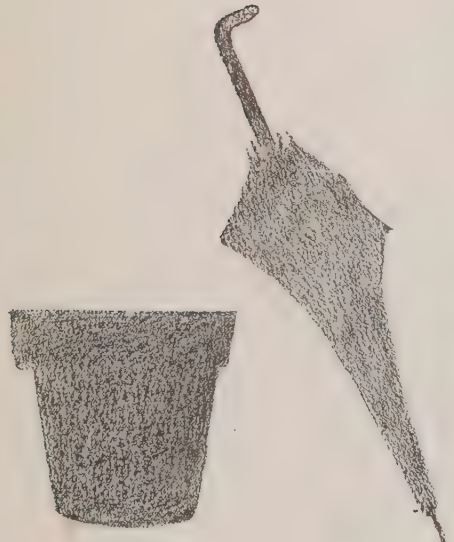
21

This would make another interesting exercise in cutting. Other suggestions are given in the marginal drawings (Figs. 21 to 29). The same care should be used in placing objects for cutting as for a drawing or painting lesson.

If potted plants are used as objects for cutting lessons (Fig. 28), those showing only a few leaves should be chosen. Of course the subject chosen for a paper-cutting lesson should be "seasonable." The garden implements are fine for spring, the umbrella for April days, and such things as sleds or snow shoes are good for winter. Fig. 30 shows the cutting of a sled while Fig. 31 shows how it appears when creased and bent.

22

Cutting from a pose is often practiced, in which case the subjects chosen should be such as are suitable for brush and ink silhouettes. Some toys are fine for cutting-lessons. Among the best are toy steamboats, sailboats, street cars, fire engines, trains, etc. The accompanying reproduction (Fig. 34) shows how the cutting of engines and cars from toys or pictures may be made the nucleus for a decidedly interesting series of lessons which may be mounted in poster form, much to the delight of the children. The ones shown here were done by Normal students, but the author has frequently tried such lessons with primary children and found them very stimulating to the interest, observation, and memory as well as to the imagination. Much originality is developed in the course of such lessons. Each large poster should be a piece of com-



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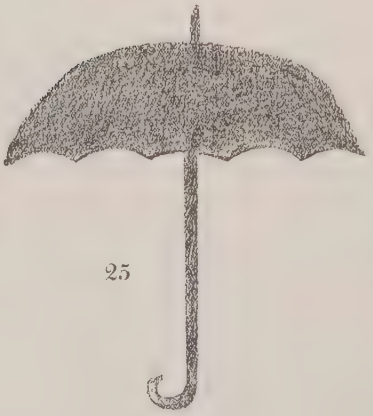

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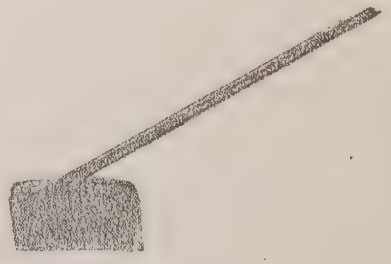
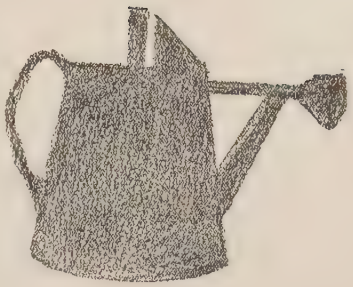


26

munity work and it is well to let as many children as possible participate rather than the few talented children who are always in evidence. Animals may be cut from toys or from pictures, and wonderful menageries, circus parades, and Noah's arks come from the hands of the children. The illustrations on Page 103 show some of the best efforts of the children in one room as mounted in poster form by their teacher. Long strips of ingrain wall paper were used for the mounting, and gave an impression of great length to the parade as it hung on the schoolroom wall. A real circus or parade in town has inspired many a fine lesson of this kind.



27

28

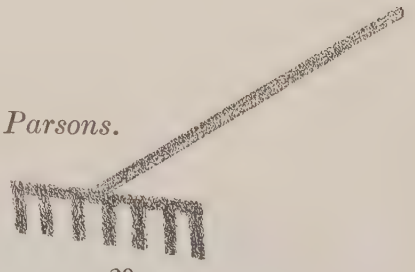
THE MENAGERIE

Rum, dum, dum,
See, the show has come!
With a lion and a camel,
Bears as tame as any spaniel.
Rum-a-dum-a-dum,
See, the show has come!

Rub, dub, dub,
There's the tiger's cub.
How the monkeys climb and chatter!
Hear the big drum clatter, clatter!
Rub-a-dub-a-dub,
There's the tiger's cub.

Run, run, run,
Quick and see the fun!
Little ponies gaily prancing,
Big old elephant a-dancing.
Run and run and run
Quick and see the fun.

—*Nina Clarke Parsons.*



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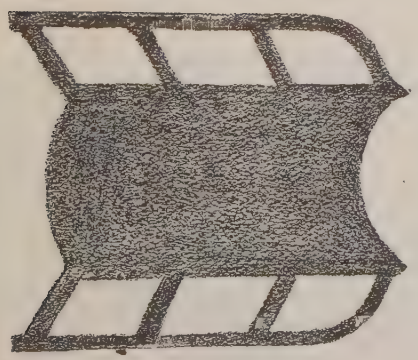


30

31

One teacher we know constructed a Noah's ark from cardboard in something the same manner as the little houses are made by the children (See Page 117), and in this ark were kept all of the best animal cuttings made by the children until taken out for mounting.

The Noah's Ark's a pleasant place,
With windows on each side,
And half the painted shingle roof
Is hinged and opens wide.

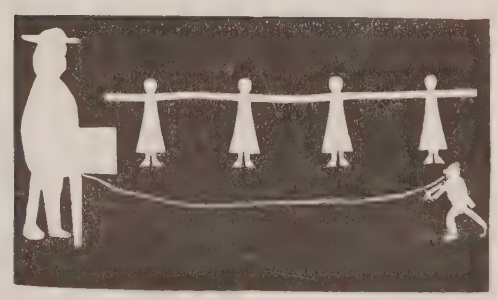
And often Noah and his wife
In dresses green and blue,
Take out the animals to walk,
In rows of two and two.

—*K. Pyle.*

Another teacher with an original turn of mind utilized the passing of a hand-organ man and his monkey as material for a freehand cutting lesson (Fig. 32), using the lines of Robert Louis Stevenson to accompany it.

"Have you seen the organ grinder with a monkey on a string?
He stands upon the sidewalk and makes the music ring.
And all the little children around him dance and play,
And have a very merry time before he goes away."

In mounting these cuttings, each child was allowed to use a bit of cord to fasten the monkey to the organ, and this touch of realism was highly delightful to the pupils. The idea was fine, but the cuttings of the children could probably have been made more "alive"



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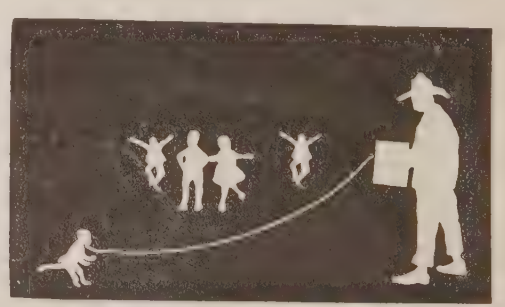


33

by means of action poses in connection with the lesson (Fig. 33).

CUTTING FROM IMAGINATION

Many teachers require children to cut from imagination without any previous training. It is much better to lead up to this by means of some dictation and object cutting. When the children have done some such exercises as those described in the foregoing paragraphs, they may begin telling their stories from imagination with scissors and paper in very much the same manner as with brush or pencil. The suggestions given in the Chapter on Drawing from Imagination are almost as applicable to cutting from imagination.

CUTTING FOR BUSY WORK

Paper cutting cannot be profitably practiced for desk work until the children have had quite a number of carefully planned and carefully directed lessons. To start the children the first day of school by giving them scissors and paper and the simple direction "Cut anything you like" results too often only in littering of floor and desks, and waste of material. Worse than this, it gives children the impression that so long as they are cutting, although they do this with no definite purpose, it is satisfactory to the teacher. When children have once grasped the fact that they can tell the truth about things with their scissors, the cutting becomes a profitable kind of busy work. We once observed such work in a school located near a vacant lot which was fairly twinkling with daisies. Each child had a daisy on his desk, and with scissors and crayon was making pictures of "Grandma Daisy"

(Fig. 35). He cut the petals from white paper and drew the stem and yellow centers on the gray paper with colored crayon. He added a few lines to show Grandma's face — not forgetting her eyeglasses. Although it was a warm, lazy day in May when more serious "busy work" would have been almost impossible, every child was occupied and happy. The verses used by this teacher are given below:

"Here comes Grandma Daisy
In her cap of white
With her bow so dainty
And her face so bright.

Sleepy Grandma Daisy
Wished to take a nap,
Laid her head down softly
Lest she spoil her cap.

Then a breeze so naughty
Snatched her cap away,
Poor old Grandma Daisy
Who will tell her, pray?"

35

Here is another verse which would be equally suitable.

"The daisies white are nursery maids,
With frills upon their caps;
And daisy buds are little babes
They tend upon their laps.
Sing "Heigh-ho!" while the wind sweeps low,
Both nurses and babies are nodding—just so."

—*Selected.*

X. SPECIAL DAYS

Most teachers are on the alert for suggestions relating to drawing and making for special days and seasons, and the following may add something to the teacher's resources for these occasions. It is scarcely necessary to say that each teacher will probably wish to choose those exercises which seem best adapted to her particular schoolroom conditions, and which are most in keeping with her general plan of work.

THANKSGIVING

The first special day in the school year is Thanksgiving, and much of the children's work at this time, including the drawing and making, may well be made to center around the Thanksgiving thought which is suggestive, among other things, of Colonial life, Indians, etc. The little rhyme given below is a great favorite with the children:

SIX LITTLE TURKEYS

I.

Six little turkeys, all in a row!
Now what they were hatched for, they didn't know.
Our grandma did, but she wouldn't tell.
She watered and fed them every day well,
But not one of the six ever heard her say
She was fattening them for Thanksgiving day.

II.

Six little turkeys! From morning till night
They would run away and hide out of sight.

Grandma's sunbonnet scarcely at all,
Found time to hang on its peg on the wall,
For they kept her all summer, watching about
The byways and hedges, calling them out.

III.

Six large, fat turkeys and all in a row
On Thanksgiving morn! One was to go
To Sam, one to Tim, another to Lu,
And one dear grandma, of course was for you;
One was to be sent to poor widow Gray
With six helpless children to feed that day.

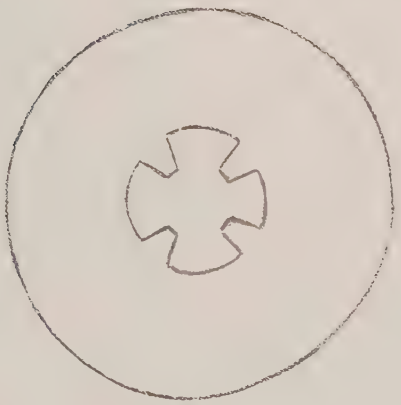
IV.

Our Betty cooked one for lame little Joe,
His mother is sick and feeble, you know.
Grandma was so happy, she didn't mind
Running all day the turkeys to find.
She knew that when Thanksgiving day came around
The very best place for each would be found.

1

2

There are Thanksgiving poses, too, in which a few simple devices serve to make a Puritan lad (Fig. 1) or lass (Fig. 2) out of a Twentieth Century boy or girl. By cutting from heavy manila paper a large circle like Fig. 3 for a crown and pasting the crown (Fig. 4) to the brim by means of the laps, a Puritan hat may easily be devised. A paper collar and large paper buckles greatly enhance the effect in the eyes of the children, while a toy gun and a mackintosh cape add the finishing touches. The girl may be given a hood, an apron, a square cloth folded for a kerchief and her older sister's skirt, which makes a regular little woman of her, while the knitting in her hand completes the domestic effect.



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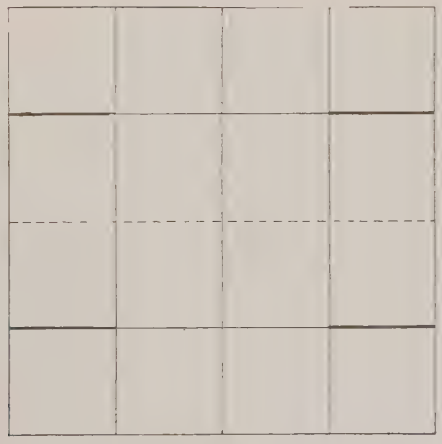
For the painting work there is the much used pumpkin and other vegetables equally good, such as carrots and turnips. The children usually paint mere round daubs of orange to represent the pumpkin, and it is almost impossible to get them to put any individuality into it, making it tall, thin, or "roly poly" according to its character. It is quite evident that all pumpkins look alike to the boys and girls of the lower grades.

5

In the constructive work there is the Puritan cradle (See Page 88) or the pilgrim house made of bogus paper (Fig. 5). To make the house, fold a square of paper in the way usually designated as the "sixteen square fold," and described in the Chapter on Making and Decorating. Then cut on the creases indicated by the heavy lines in Fig. 6. The dotted line indicates the ridge of the roof, and when the children fold on this line they soon discover how to paste the laps under so as to form a house. The cutting of tiny doors and windows makes the effect quite realistic.

We know a clever teacher who utilized her sand-table for a Thanksgiving scene which was a source of much pleasure to the children. The thought was the bounty of autumn. From a square of heavy dark red paper she folded and cut a large barn in the same way the children's houses are made. The children made diminutive corn shocks of raffia, and modeled little pumpkins. From dry twigs or small branches, trees were made, and from their limbs



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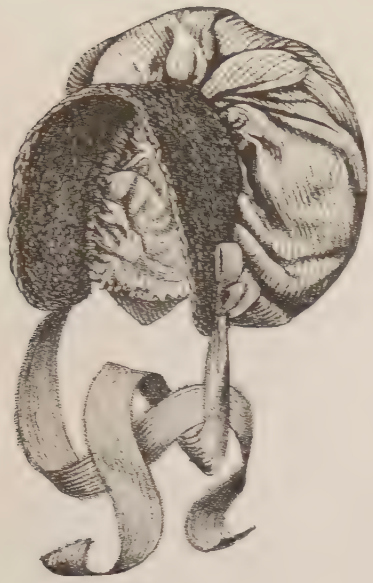
cranberries were hung to represent apples. The crowning feature of the exercise was the farmer and his family modeled in clay and wheeling loads of apples or pumpkins in wheelbarrows made of bogus paper. Every child made a clay figure and a wheelbarrow and the best ones were used in the scene. The whole arrangement was a fine bit of community work.



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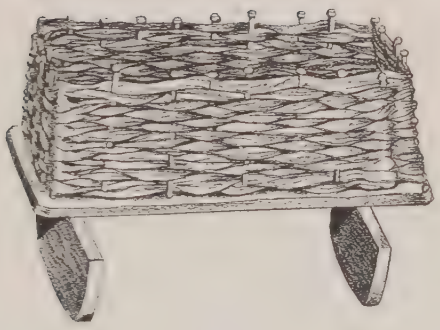
We have also seen doll furniture made by pupils from wood and raffia in representation of the high-backed settles and rush cradles of the olden time (Figs. 8 and 9). Long slender nails were driven into the wood and over these nails the raffia was woven. While this was interesting and the making must have given joy to the children, such work does not seem practicable for use as a class exercise to be carried out under ordinary schoolroom conditions. Possibly in some school where access could be had to the Manual Training room this lesson might be worked out very profitably. The braiding of raffia for the brim of the old-fashioned sunbonnet for the dolls, and the making of the sunbonnet were part of the work of the children in another school (Fig. 7).

As has been said before, there is no material better suited for MAKING WORK in the lower grades under present conditions than bogus or construction paper. Along the line of design are the booklets which are made by folding a sheet of construction paper for the cover, and a sheet of writing paper for the quotation inside—a quotation appropriate for Thanksgiving Day.



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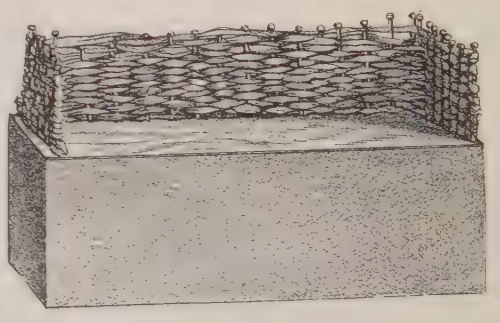

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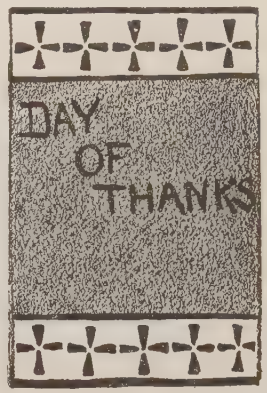
The children may decorate their booklets with borders made of brush strokes. If printing is used on the cover, the teacher should print the title very carefully on the chalkboard for the children to copy. In some places printed alphabets are supplied for this purpose. Every letter should be a capital.

10

Very pretty units for brush stroke designs are made by using the cranberry as a motive. Cut the berries open crosswise, placing a section on each child's desk. The design which nature has made in the heart of the berry furnishes delightful suggestions for the borders or surface coverings used on the booklets. Fig. 10 shows two units from the cranberry motive, and Figs. 11, 12 and 13 suggest ways in which such units may be used. Figs. 14, 15, 16, and 17 show conventional designs as worked out by Second Grade children for use as booklet covers. These were done on brown construction paper, the designs being painted in deeper brown, dark green, or dark brownish red. They were done by marking the paper off in quarter-inch squares as shown and described on Page 92, the designs being worked in over the guide lines thus formed. In one of these covers (Fig. 16) the writer has darkened the child's guide lines so as to make clear the way in which he worked. The children should be taught to draw the guide lines very faintly, so that after the book cover is completed, a few strokes of a large kneaded rubber or art gum will remove all trace of pencil marks. The marginal lines are the same throughout the entire set and were doubtless



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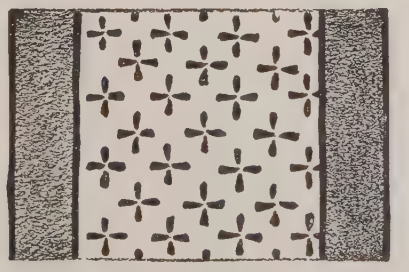

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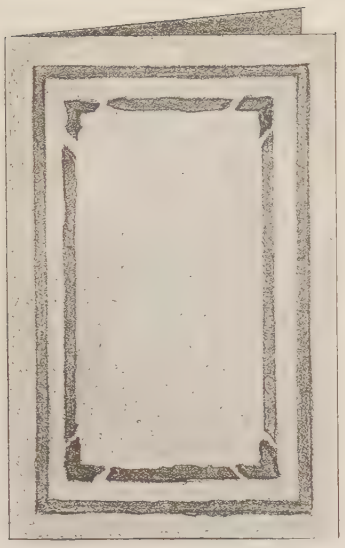

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dictated by the teacher so as to leave a uniform margin on the cover for the child's original work.

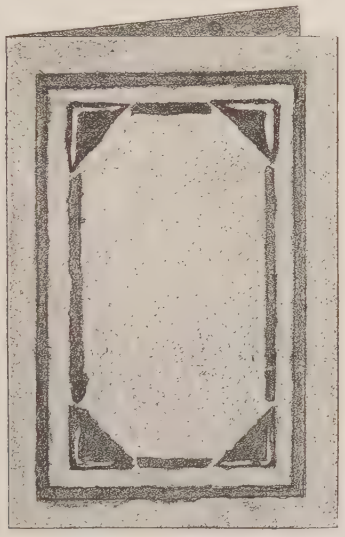
CHRISTMAS

The Thanksgiving days are hardly over when Christmas comes on apace and suggests another line of form work based upon the Santa Claus and Christmas tree stories. Here is one charming poem which may be used in connection with these lessons:

A HAPPY TREE

BY CARA W. BRONSON.

"Oh, look at me!"
  Sang the Christmas tree,—
A jolly young evergreen,—
"I'm dressed up here
  For a show, that's clear,
And I'm anxious to be seen.
  To grow in a wood
  Is very good,—
Of air you've a trifle more,—
  But I declare
  It cannot compare
To a block on the parlor floor!
  You may stand in the cold
  Till a century old,
Not a blossom to speak of comes;
  But here in an hour
  I'm all in flower
With mittens and dolls and drums.
  I know so well—
  And daren't to tell—
So much that I'm like to burst;
  There's a mystery hung
  Or a secret swung
On each branch from last to first.
  How I'd love to shout
  All my feelings out!
But I daren't to even cough;



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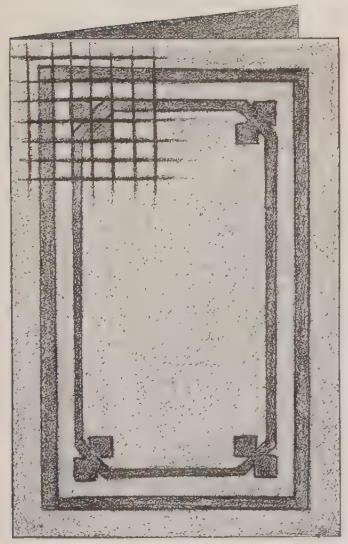

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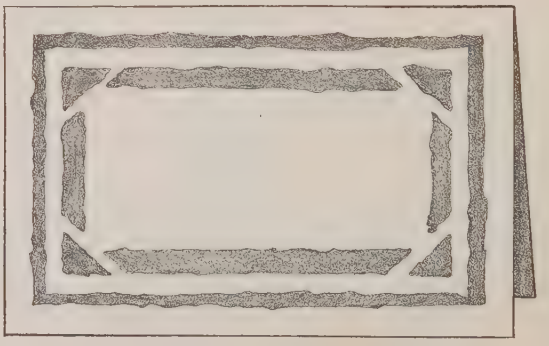

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And just the half
Of a great big laugh
Would shake all my candles off.
So I have to hide
All the fun inside,
Till I'm full as I can be,
Whatever folks say,
I'm King of the Day!"
Sang the jolly Christmas tree.
—*Youth's Companion.*

If holly is used for any of the painting lessons, have only a few leaves on each twig and plenty of berries. In this connection the following verse will do for a Christmas card with cheery holly decoration.

"I'm the holly, always jolly
For the Christmas time.
My bright berries, red as cherries
Fear no frosty rime."

18

If holly forms are used for the decoration of booklets, calendars, or picture frames, they should be worked into conventional borders, surface coverings, etc. If conditions permit children to make their arrangements with real holly leaves and berries before painting their designs, it will be found that this helps them often to work out quite original ideas in pleasing form. It is also suggested that the teacher cut from stiff paper a number of large leaves and berries and long border strips, having pupils come to the front of the room and arrange the units and strips, according to their judgment of pleasing effects, on a large sheet of paper fastened to the chalkboard. This can be done by using thumb tacks, paste, or pins (See Figs.

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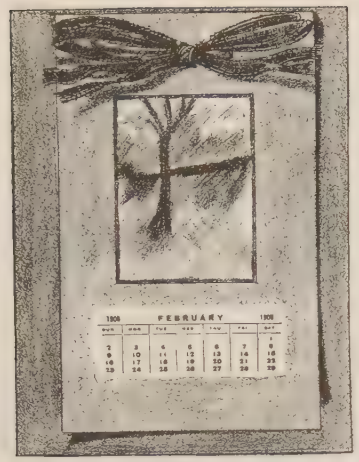

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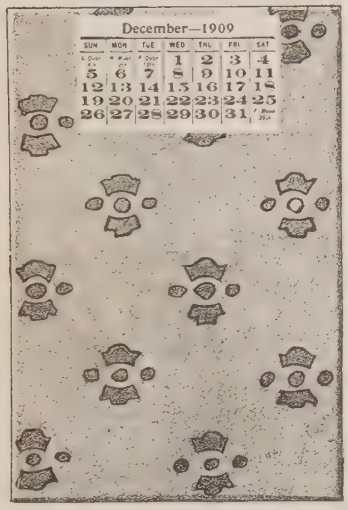

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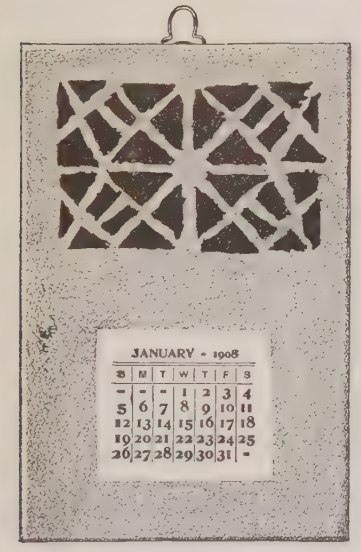

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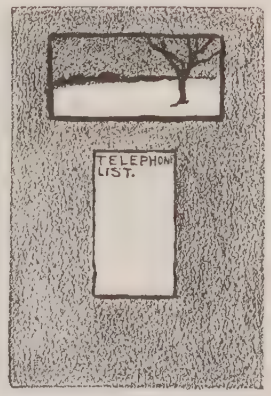
19, 20, and 21). The suggestions in the Chapter on Painting and Color for stained glass effects in booklet decoration may be helpful in this connection.

We have mentioned booklets, Christmas cards, picture frames, and calendars because they not only have value as a schoolroom exercise, but after being made and decorated may be used as gifts by the children. Figs. 22, 23, and 24 are reproduced from children's work. Fig. 22 was done by a First Grade pupil. It is a very simple little landscape in brown crayon which, together with the calendar has been mounted on a sheet of brown paper and this in turn on another sheet of darker brown. The effect is very pleasing and not beyond the possibilities of any First Grade room.

The other calendars are from Second Grade rooms. The colored paper was folded over light weight strawboard to make a firm background for the calendar. In No. 23 a simple surface design is used for the decoration, while the design for No. 24 was doubtless obtained by cutting such a stencil as is described on Page 91 of this book. Pen wipers, match scratchers, needle books, spectacle wipers, and blotter pads are not too difficult for the children to make. The sketches given herewith may suggest some other article which the children may make (Figs. 25, 26, and 27). The triangular book marker (Fig. 27) is simply the corner of an envelope cut off and decorated with a brush stroke border. It may be used to slip over the corner of the book page.



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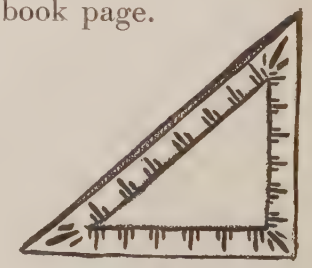

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Useful hat brushes made of raffia are among the things not too difficult for primary children to make (Fig. 28). The little basket-like box (Fig. 29) was selected from a class exercise in a Second Grade. It is made of bogus paper and tied with ordinary linen twine so that the cost is virtually nothing. The making of these boxes will probably consume three or four lessons in construction and design. The drawing of the pattern on bogus paper from the teacher's dictation should cover two lessons. The children should use rulers for this. Decorating the sides of the box will take one lesson. This should be done before the box is cut and pasted. The fourth lesson should be given to cutting, pasting, and tying. Fig. 30 shows how the pattern looks before it is pasted. The fine lines show where folds are to be made. The boxes make good candy holders for the Christmas tree or they may be used for "catch-alls" on a dresser or desk.

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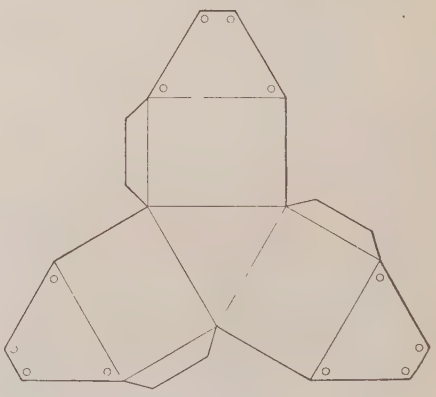

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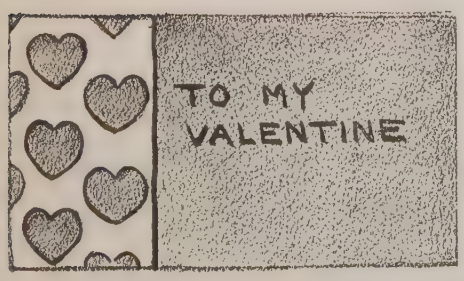
NEW YEAR

If the Thanksgiving and Christmas special work has not included the making of a card or booklet, the first lesson of the New Year may include the making of a New Year's card. Here is a pretty sentiment and not too long for the children to write:

"If I may wish a wish for you
I'll wish that your every wish comes true."

VALENTINE DAY

Between New Year and Valentine Day comes quite a period of time without a red-letter day to mark it, but on the approach of the latter the "Special



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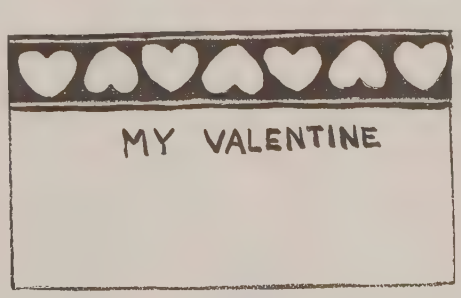

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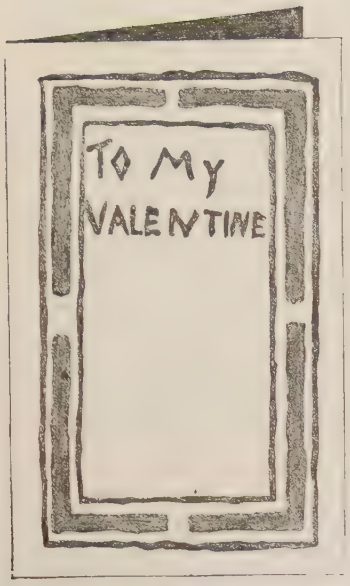

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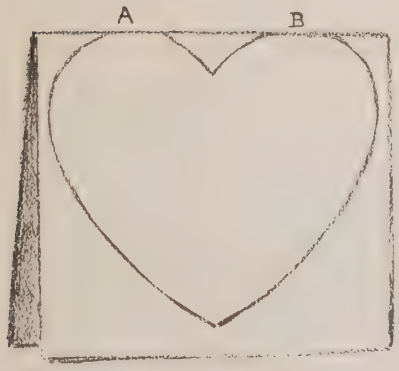

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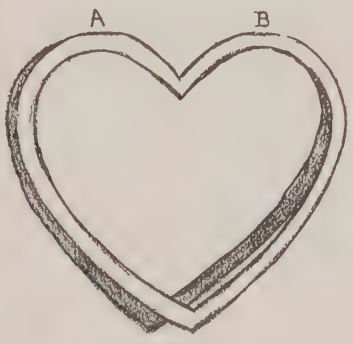
Day" interest of the children revives. As a preparation and to create interest for the occasion, they should be told about the good Bishop Valentine who lived long ago in the city of Rome, and who, because he was so gentle and loving was called St. Valentine. They should be told how he went about the country, loved by all the people until he became too old to visit and minister to them, when to show he still remembered them he sent them loving messages on his birthday.

Explain that loving messages sent out by St. Valentine on his birthday were the beginning of our Valentine Day which we celebrate on the Fourteenth of February by sending out other loving messages.

If you chance to have a newsboy in your room, let him play postman and pose for the children with a bag supposed to be full of valentines.

"I hear the sound of the Postman's feet
As he quickly walks along the street.
His hand is full—his letter bag, too;
There may be a letter for me or for you.
Ting-a-ling ting-a-ling,
There is nothing so jolly as the Postman's ring."

The making of valentines may be carried on as another exercise in design, the booklets being made and decorated with the same regard for the special occasion as in the case of the Christmas and Thanksgiving work. If hearts are used in the decoration of these booklets, let them be in the form of units for conventional borders or surface coverings (Figs. 31



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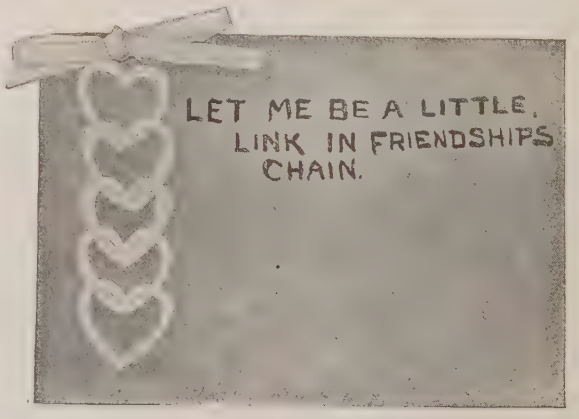

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and 32), rather than the pierced and gory hearts which one sometimes sees. Figs. 33 and 34 show valentines made along purely conventional lines by the children.

If one feels that the occasion demands something more frivolous, there are many ideas which may be worked out without resorting to the use of tinsel or lace paper. For instance, let the children cut a heart for a pattern. Let them trace several hearts on colored paper which has been folded as in Fig. 35, taking care to leave hinges at A and B. Let them cut out the inside of the heart so as to leave merely a margin. They will now have a double heart (Fig. 36) which opens like a little book. These hearts may be interwoven so as to form a chain of hearts and tied to a card on which the child may write

Let me add another link
To your chain of hearts. (Fig. 37).

There are a couple of weaving exercises (Figs. 41 and 42) which have come down to us from the days of our grandmothers, but which will delight the children of today as they delighted those of another generation. Figs. 38, 39, and 40 show the way in which the contrasting strips are cut and crossed in order to weave the heart-shaped valentine shown in Fig. 41. Fig. 43 shows how the hearts are doubled and slashed before weaving the valentine shown in Fig. 42.

WASHINGTON'S BIRTHDAY

For Washington's Birthday any of the patriotic exercises suggested for Decoration Day are suitable,

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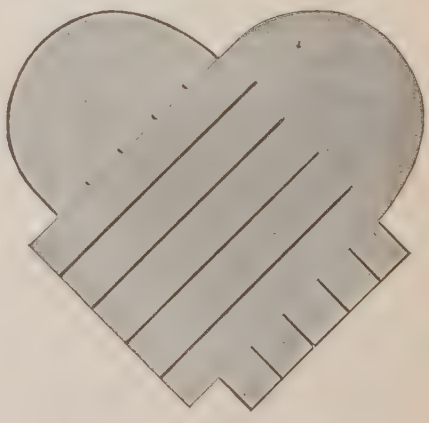

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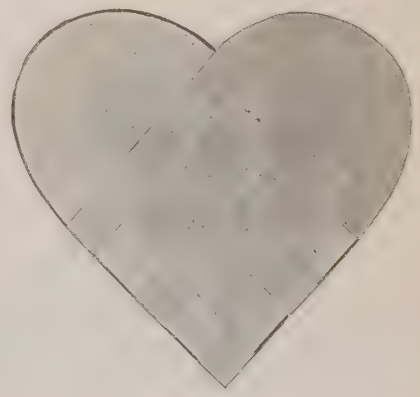

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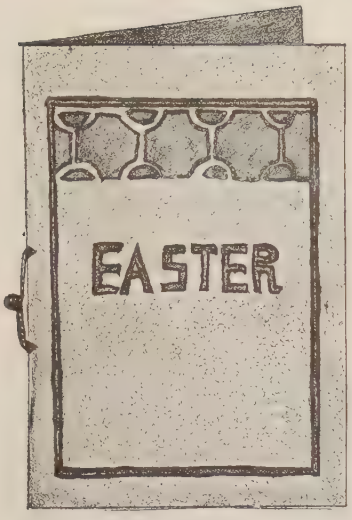

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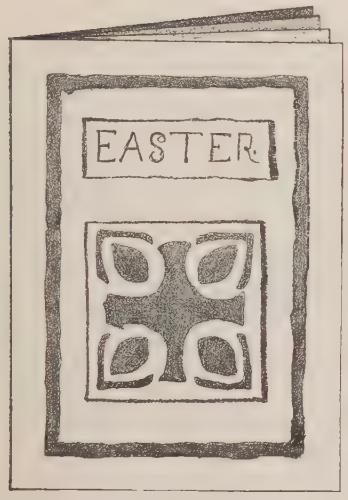
but if something identified especially with the life of Washington is desired, there is much material available.

The children may fold Colonial hats (Fig. 46), decorating with a tissue paper cockade. A large one may be made from a newspaper for the boy, who, with toy sword, impersonates George Washington in a pose lesson. Instead of drawing hatchets and cherries let each child write one of Washington's rules of behavior, decorating his card with some such device, painted or cut from red, white, and blue paper, as shown in Fig. 47. Such emblems as this may be made of colored paper and worn as "buttons" on patriotic days much to the joy of the wearers.



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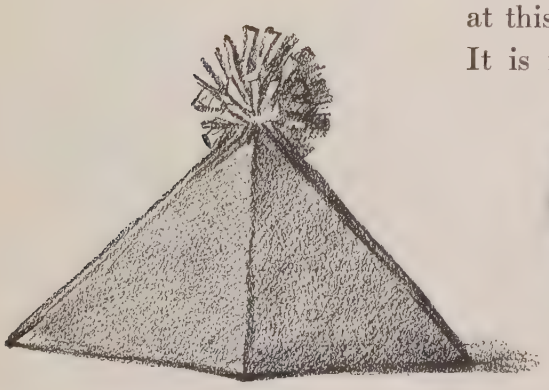
EASTER

With the approach of Easter such a wealth of material is suggested that one scarcely knows what to choose. As on other special occasions a variety of booklets may be made. Such work is always to be commended, related as it is to the regular work in making. Figs. 44 and 45 are reproduced from two such booklets made by Second Grade children. Easter book-marks are decidedly appropriate for this season. The paper cutting is effective for such little poster effects as the one shown in Fig. 48. Fig. 49 shows pussy willows drawn in pencil and mounted on gray paper. Rabbits and chickens may be drawn or painted in the regular animal lessons, and for the clay modeling, the artificial ones so common in the stores at this season serve the purpose of very good models. It is not possible to model little chickens with clay



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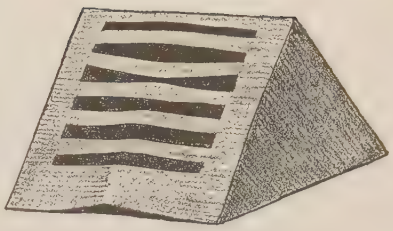
legs; hence, the children should use bits of toothpicks to represent legs. The chickens may be made to stand by sticking the wooden legs into clay tablets which are modeled to represent the ground. The construction work may include the making of chicken coops of bogus or other stiff paper (Fig. 50), and the children may perhaps model the mother hen sitting on her eggs in the coop. There is also the butterfly cornucopia which the children delight in making and which is pictured in color on Page 79. The directions for making are as follows: Every child cuts a square of paper diagonally (Fig. 51). Taking one of the triangular pieces he creases it as shown by the dotted line in Fig. 52. He next folds the edges over to meet this crease (Fig. 53), after which he lets the back edges overlap and pastes as shown in Fig. 54. He then paints and pastes his butterfly (Fig. 55), following some such plan as suggested on Page 79.



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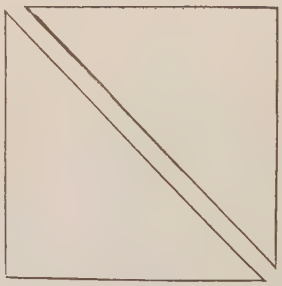

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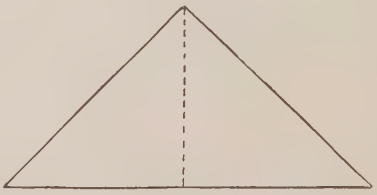

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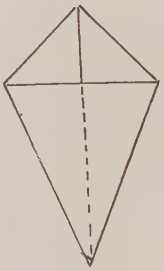
APRIL SUGGESTIONS

Among the good exercises for rainy days is the making of the umbrella here pictured (Fig. 56). A pea stick, meat skewer or any other smooth round stick may be used for the handle. Toothpicks may be used for the ribs, radiating from a cork through which the handle passes and over which the raffia may be woven. Large beads fastened to the ends of the ribs will hold the raffia in place.



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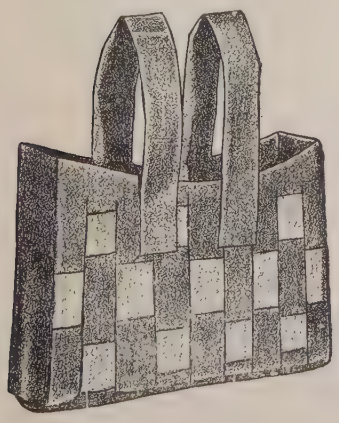
MAY DAY

May Day furnishes another opportunity for constructive work and the little baskets shown herewith (Figs. 57–63) were a May Day suggestion. It is interesting to note how one child's idea of a May



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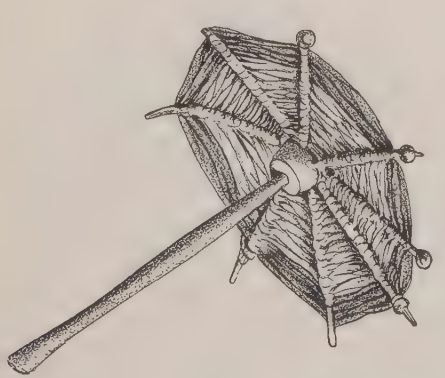

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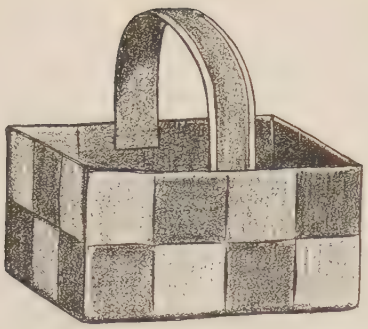

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basket was based on a laundry basket—possibly a well known article in his home life.

ARBOR DAY

The children's tree sketches may be properly mounted and used to decorate programs or souvenir cards, to be presented to visiting friends or parents of the children.

DECORATION DAY

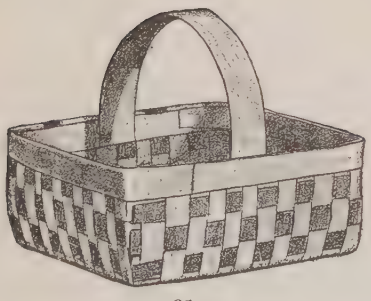
For Decoration Day there is much material in the way of stories for illustrative work, and patriotic poses for the regular drawing. Ordinarily, these should be preferred to the painting of the flag, which, beautiful as it is, is almost too difficult for small children.

59

The following is a good exercise: Dictate a five-pointed star, or for the First Grade pupils furnish a pattern and let the children trace and cut a star from white paper. Let each child pin his star in place on the field of blue which is temporarily hung over the stars on the large flag at the front of the room.

60

Once more, let us say that no teacher "could, would, or should" attempt to have her children do all of the things here suggested. For the most part the work involved in the Special Day exercises should be carried on in the regular drawing period by means of the lessons covering the various kinds of drawing, painting, and making. An occasional variation, however, by giving a special exercise as here suggested, not only delights the children but stimulates the interest of the parents in the drawing work.



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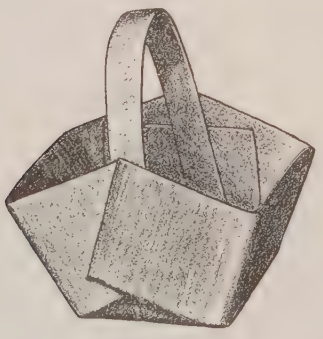

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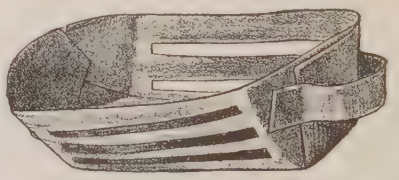

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XI. CARE AND DISTRIBUTION OF MATERIALS

Although this chapter has been placed at the end of the book, it is not least in importance, for upon the proper care and distribution of materials depends largely the success of the drawing work. A teacher who concerns herself only with the presentation of the lesson, ignoring other matters, will find it difficult to get good results when handling large classes of children. That teacher who is resourceful and systematic devises a score of ways to interest her children in keeping their paint boxes clean and in good condition, realizing that the habit of neatness which she is trying to develop will prove a valuable asset to all even though some do not show much skill in the actual drawing and painting lessons. The distribution of the material, too, which is attended in some rooms with wild confusion, may be systematized until "things move like clockwork," and the effect upon the attitude of the children during the lesson and upon the painting itself becomes plainly evident.

Consider a few of the devices which have been successfully used by various teachers, remembering that each teacher must follow the method best adapted to the local conditions under which she labors.

WATER COLORS SCHOOL PROPERTY

In the majority of places each child owns his paint box, but in others the paints are the property of the school board, and are passed around from room to

room, one set of boxes being used in turn by several rooms. To keep the boxes in good condition under these circumstances is much more difficult than when each child owns his materials, just as rented houses become shabby much more rapidly than those occupied by their owners. In one schoolroom where the color boxes were school property, the following was observed: The teacher chose from each row one boy whose neatness in caring for the paints commended him to her. Sometimes she chose girls and called them housekeepers. It was the duty of each housekeeper to inspect the boxes in her row when they were ready for collection to see that everything was in fine order. Whenever a box was discovered in which a cake of red, yellow, or blue was needed, it was taken to the teacher for replenishing. When boys were chosen, they were called storekeepers and they took great pride in seeing that their "clerks" were taking care of the stock. The "term of office" expired every month and then others were chosen by the teacher. In other towns each box of school paints is numbered and when the child writes his name on his painting, he also puts down the number of the box which he used. In this way any untidy box may be traced back to the one who last used it.

OWNERSHIP OF BOXES

It is more satisfactory for each child to own his box of water colors. A paint box, properly cared for, should last several years, and fresh cakes for replenishing may be bought when necessary. The children from homes where money is plentiful buy a new box

each year, and they may be encouraged to leave their old boxes for the less fortunate children. The name of each child should be written on a slip of paper and pasted on the top of his box. The long boxes containing a brush with wooden handle are the best to have, but if the short ones are used the brushes may be kept in a tumbler, points upward, and distributed for each painting lesson.

PLACE FOR BOXES

Were the child's desk large enough, all of his painting materials might be placed in a little pasteboard box and kept in his desk. In some of the places where text-books are school property and are collected after each lesson, the desk is left comparatively empty, and the drawing and painting materials are kept in them. These materials consist of a box of water colors, a water pan, a paint cloth, and a soft sketching pencil. This simplifies distribution materially, inasmuch as only the paper and the water remain to be passed. Sometimes, when it is not possible to keep these pasteboard boxes in the desks, they are placed on a table behind a screen. When a painting lesson is given, the screen is removed and the children march to the front of the room, row by row, each child removing his box in order. If his neighbor is absent from school, he removes his box also, placing it on the vacant desk. When this plan is followed, it is desirable that the pasteboard boxes be uniform in size and that the owners' names be plainly written on the ends of them. This is a very rapid and satisfactory way of distributing

the materials, as each child knows his part of the procedure. In some places the children keep their materials in bags which hang from the desks, but this frequently gives rise to undue noise and confusion. Another way is to have a small peach basket for each row, letting the monitor of each row attend to the distribution and collection of the paints, piling them neatly in the basket. One popular time-saving device is to give the painting lesson after the morning recess. When this plan is followed, the teacher, assisted by the monitors, attends to the distribution of materials during recess, and all is in readiness for work when the children come in.

WATER PANS

Children may use old cups, tumblers, etc., for the water but this motley array of receptacles is extremely difficult to handle in a schoolroom, and the water pans which are made for the purpose are better in every way. They take up little room when put away, as they may be stacked one within the other, and the flatness of the base does away with much of the danger of overturning. When each child owns his pan, he may care for it with his paints, or the monitor may collect the pans with the paint boxes. The pans should be thoroughly wiped after each lesson.

PAINT CLOTHS

No painting lesson should be attempted unless each child has a paint cloth, and these cloths should be as large as a man's handkerchief at least. They should be placed on the desk next to the water pan, ready for use at an instant's need. If cloths are scarce, have a "cloth shower" and keep those so accumulated as a

supply for the children who are not provided with them. If, however, certain children acquire the habit of depending too much upon this public supply, an occasional lesson in which they are not allowed to participate serves as a prod to their memories.

PLACE FOR EVERY-THING

When ready to paint, the box should be placed on the middle of the back of the desk, opened wide with the cover turned toward the pupil for greater convenience in mixing washes, and the water pan should be placed at the right of the box and touching it. This is not only the most convenient way, but the resulting workman-like appearance of the desks is a stimulus to neat work by the children.

CLEANING THE PAINTS

Not the least important thing in color work is the care of the paints. Teach the children to "wash the faces" of their paints with brush and water after each lesson, to make the brush take up all the extra water from the top of the cakes and to dry the brush on the paint rag. If the boxes and brushes are put away in bad condition, nothing but muddy color can result in the next lesson.

PENCILS

The soft pencils which are absolutely necessary for primary drawing break easily and must be handled carefully and used only for the drawing lessons. If so kept, and properly sharpened at the outset, they are not difficult to keep in condition. They are usually placed in cases, being arranged in order so that each child receives his own pencil. These cases may be made of cloth with tape stitched on so as to hold the pencils in place, or with narrow pockets,

or they may be made by punching holes in the cover of a shoe box and slipping the pencils into these holes so that they stand with points upward. This latter way has an advantage. The points of the pencils are exposed more plainly to view, and the teacher may readily see when they need attention.

Plenty of lead should be left exposed when sharpening a pencil, and a piece of sandpaper upon which to file the lead to a conical point is a great convenience. This sandpaper may be tacked inside of the lid of a cigar box kept in the room so that the filings will fall into the box when the lid is closed.

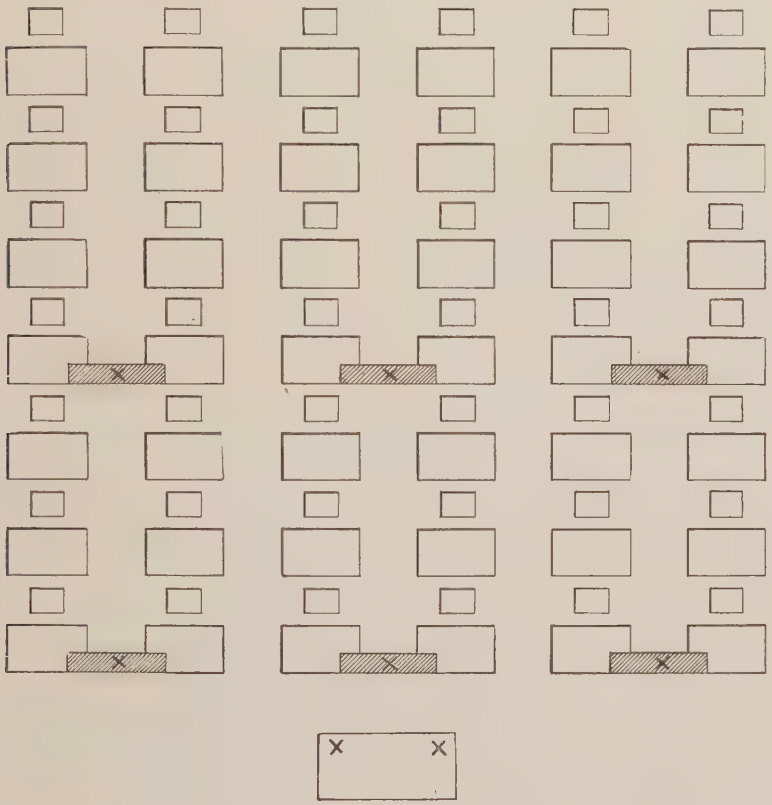
DESK BOARDS

Desk boards, almost indispensable in much of the drawing work, may be placed across the aisles with ends resting on the desks when giving a nature or object lesson. Sometimes these boards are taken from old drygoods boxes; sometimes they are neatly made by the Manual Training boys, and sometimes they are the light boards upon which cloth in drygoods stores is wound; but desk boards there should be, else it is impossible to place objects quickly and satisfactorily. The accompanying diagram (see next page) illustrates how these boards may be placed so that all the children may see the object, and the teacher may make her rounds of the room to inspect the drawings. It will be noted that the children on the front seats draw the object placed on the teacher's desk.

SCISSORS

As stated in the Chapter on Cutting from Paper, the scissors used in paper cutting should be sharp-pointed ones. The children should be taught how to

pass these to one another properly, that is, to hold the scissors by the points when passing them, so as to present the handle to the one who takes them. This is not for politeness alone, but is a precaution against accident.



If the scissors are furnished to pupils, they should be kept in such cases as are described for holding pencils. This protects the scissors from damage and makes it easy to see if any are missing after a lesson.

PASTE

Paste is usually purchased in bulk and furnished to pupils. Sometimes, however, the children are required to furnish their own paste. This is not only unnecessarily expensive, but the children often buy an inferior kind which is quite worthless. Besides, the care of many small bottles adds another burden to the teacher. If the children must furnish the paste, let each child bring his penny or pennies. The teacher may make a good paste according to the following recipe: Eight ounces of wheat flour, one-fourth of an ounce of powdered alum, one and one-half ounces of glycerine, one dram of oil of wintergreen and one and one-half pints of water. Mix water, flour, and alum to a smooth paste and boil until it thickens, being very careful not to burn it or cook it too much. Take it from the stove and add oil and glycerine, mixing thoroughly. When first made, it is a trifle too thick to use but may be thinned by adding a little water when needed for use. A liquid will form at the top of the can after it has stood for a time. Do not remove this liquid. It helps to preserve the paste. The above recipe makes about a quart of paste. The paste may be kept indefinitely when placed in a covered glass jar. It has excellent adhesive qualities and is inexpensive.

BRUSH AND INK

The ordinary school ink may be used for silhouette work, but if blacker effects are desired, plan to give your brush and ink lessons when the ink is low in the wells, as it is then almost as black as the regular India drawing ink.

If the regular paint brush is used for the brush and ink work, it necessitates the distribution of paint boxes and water pans (for the brushes must be carefully washed before painting again with the cakes). If possible, a set of brushes should be kept for ink work. These, kept points upward in a tumbler or mug, may be distributed quickly when needed, and after the lesson all of the brushes may be washed at one time, as it is not essential that every particle of ink be removed before another lesson. If the children use water color boxes, containing the three primary colors and a cake of black, the silhouette work may be done with the black cake in preference to ink.

SAVING DRAWINGS

Many supervisors give their teachers specific directions as to what to do with children's work. If, however, there is no supervisor, the following suggestion may prove helpful. After a lesson, the work should be collected and laid away until the teacher is at liberty to look it over carefully. Sometimes it is best to preserve the entire set of drawings as a class exercise to show to parents who are interested. It would not be possible to save all the work for any length of time as it accumulates too rapidly. However, a few of the very best from each lesson should be saved for display in case an exhibition of school work is given.

To have a screen or wire upon which some of these drawings may be hung after each lesson is a great source of inspiration to the children, but never leave the same drawings up for more than a few days.

The drawings which are not saved should never be destroyed before the children. When once they realize that the things which they have labored so hard to do well are merely thrown into the waste basket, it wounds their pride and causes them to lose interest in their work.

XII. PLANNING THE WORK

PLANNING BY SUPERVISOR AND GRADE TEACHER

While the subjects treated in this book cover in general the leading kinds of work which have been evolved as suitable for Art Instruction in the primary grades, it remains for the teacher to select the helps which will contribute to the desired results and to make a plan of work in accord with local school conditions. In many cities the supervisor plans a course adapted to the local situation. Sometimes this course specifies in detail the work for each day; in other cases it gives only the general plan, leaving the teacher to work out the details. In many places the grade teacher must plan her own course, and for such the following suggestions are made:

HOW TO PLAN

To make the year's work a success, survey not only the particular subject to be taught today or tomorrow, but survey the whole ground to be covered during the year. Don't try to carry the plan in the mind. Find time, once it is formulated, to fix it on paper. This is the only way to ensure a balance of work. It means some trouble but it will pay a hundred fold.

In planning the work for the year, turn to the Table of Contents where the various subjects and the topics under each are specified and paged. After estimating the number of lessons that can be given during the year, select the subjects you wish to cover,

and apportion the lessons to each subject. In doing this you will, of course, assign many more lessons to Drawing from Things than to Drawing from Animals, as only an occasional lesson will be demanded by the last named subject. Drawing from Nature will rightly claim more lessons than Cutting from Paper, Working in Clay, or Special Days although each of these has its peculiar value and interest.

CHOICE OF PLANS

It would be well to read the entire book before going farther, jotting down the topics under each subject. Lastly, it becomes necessary to know whether the work shall be planned to follow each subject rather continuously for a number of weeks, or whether it shall be planned with reference to the daily life of the child, his activities, his other lessons, and the changing seasons, each bringing in its own plant life. The teacher who follows the former plan might teach Drawing from Nature in September and early October; Drawing from Things in later October and November; Making and Decorating in December and early January; Painting and Color for the following six weeks; Drawing from People and Animals in March, going back to Drawing from Nature in the spring. She would under this plan devote little attention to Special Days. She would follow the suggestions for Working in Clay or for Cutting from Paper only when they were pertinent to the other work, and would teach Drawing from Imagination only in connection with language work.

BEST PLAN FOR YOUNG CHILDREN

This plan does not seem to be the better one,

although it has its advocates. It works out better in the upper than in the lower grades, for in the upper grades more stress is placed on technique, and a series of lessons in one subject surely confers greater technical skill. With very young children, however, we neither expect nor seek technique primarily. We should, therefore, strive to plan the work in such a way that the lesson of each day fits into the child's interests and activities, and thus with the teacher's definite plan and the year for a unit, there would be no dull routine for the pupil. Each lesson would be welcomed as a delight, and together would form a balanced whole for the year.

TWO WAYS LAYING OUT WORK FOR MONTH

Two ways of laying out the work for one month under the latter plan are here shown, and although neither may exactly fit any particular case, they may at the same time prove suggestive.

In the first instance, the number of drawing lessons, which are likely to come in September, are taken and apportioned to the subjects. It is frequently possible and always desirable to put the time of two regular drawing lessons into one painting lesson instead of two short ones, so when we say, "Drawing from Imagination, four lessons," we may actually mean only two lessons. In the Northern States, the Drawing from Nature must necessarily be done during the fall and spring months, while in the South the nature lessons may be distributed over the year.

TOPICAL PROGRAM

September			Lessons
Drawing from Imagination			4
Distribution and Collection of Color Boxes			1
Drawing from Nature	Grasses and Sedges	Pencil Massing	1
		Color	2
	Flowers	Brush & Ink	2
		Color	2
Drawing from People			2
Drawing from Things			2

Having blocked out the subjects and lessons in this general way, it will be well to plan definitely just what stories are to be illustrated, and what poses and objects are to be drawn.

The second way of laying out the work for September shows the specification by days. While circumstances might cause a readjustment of the program for any given day, it could in the main be followed quite closely.

DAILY AND WEEKLY PROGRAM

September

First Week

Monday	Drawing from Imagination.
Tuesday	" " "
Wednesday	" " "
Thursday	Straight Line Action Figures.
Friday	" " " "

Second Week

Monday	Lesson on Distribution of Color Boxes, Pans, Water, etc. No painting done in this lesson.
Tuesday and Wednesday	Grasses in Color. Lesson given Wednesday.
Thursday	Coarse Sedges in Pencil Mass.
Friday	Regular Pose Work.

THIRD WEEK

Monday and Tuesday	Flat Washes of Color, making Panels to be saved for next lesson. Lesson given Tuesday.
Wednesday	Using Panels of former Lesson for Background paint Sedges or Simple Sprays of Flowers with Brush and Ink.
Thursday	Drawing from Things with Pencil.
Friday	" " " " "

FOURTH WEEK

Monday and Tuesday	Flowers in Color. Lesson given Tuesday.
Wednesday	Regular Pose Work with Pencil.
Thursday	Drawing from Imagination.
Friday	Working in Clay or Cutting from Paper.

In laying out the work for the month as above, it would be well to write down the number of the page in this book where help for a particular exercise may be found, specifying the topical heading.

It is suggested that a general plan of the entire year's work be made, and then the detailed plan worked out a month at a time.

Date Due

Feb 6

L. B. Cat. No. 1137